No. 3 The Appleton Master-Composer Series

$1

# FRÉDÉRIC CHOPIN AT HOME

## Piano Solo

Containing the composer's life-story, interwoven with selections from his most beautiful compositions

$1.50

D. APPLETON & CO.
New York • • • London

Digitized by the Internet Archive
in 2026

https://archive.org/details/appletonmasterco0003albe

# The Appleton Master-Composer Series

*Edited by Albert E. Wier*

*Volume III*

# Frédéric Chopin At Home

## Piano Solo

*D. Appleton and Company*

*New York* *London*

*Copyright, 1929, by D. Appleton and Company*
*Printed in the United States of America*

## *Foreword*

THE Appleton "Master-Composer" Series is designed to present the lives and works of great composers to the music lover in an entirely new way. Individual biographies or musical collections are many, but no other work combines under one cover the life-story and the compositions of each of the twenty great masters, from Bach to Tschaikowsky, who constitute the musical Hall of Fame.

In this third volume you will find the life-story of Frédéric François Chopin, followed by a liberal selection of his most famous compositions, linked together by paragraphs of biographical, anecdotal or critical character. The musical selections as a whole are well within the grasp of the average player, and those who wend their way through the volume to its conclusion, will have a vivid conception of Chopin both as a man and as a composer.

THE EDITOR

# APPLETON MASTER-COMPOSER SERIES

## VOLUME III—FRÉDÉRIC CHOPIN AT HOME

### TABLE OF CONTENTS—ALPHABETICAL

*PIANO SOLO*


Berceuse in D♭ Major, Op. 57 ..... 106

Etude in A♭ Major, Op. 25, No. 1 ..... 94
Etude in C♯ Minor, Op. 25, No. 7 ..... 90

Fantaisie Impromptu, Op. 66 ..... 116
Funeral March (From Sonata, Op. 35) . 112

Grand Valse Brillante, Op. 18 ..... 20

Mazurka in F♯ Minor, Op. 6, No. 1 ..... 78
Mazurka in B♭ Major, Op. 7, No. 1 ..... 82
Mazurka in B♭ Major, Op. 17, No. 1 ..... 85
Mazurka in C Major, Op. 33, No. 3 ..... 88
"Military" Polonaise, Op. 40, No. 1 ..... 99
"Minute" Waltz, Op. 64, No. 1 ..... 36

Nocturne in E♭ Major, Op. 9, No. 2 ..... 59
Nocturne in F♯ Major, Op. 15, No. 2 ... 62
Nocturne in B Major, Op. 32, No. 1 ..... 66
Nocturne in G Minor, Op. 37, No. 1 ..... 69
Nocturne in F Minor, Op. 55, No. 1 ..... 73

Polonaise in A Major, Op. 40, No. 1 ..... 99
Prelude in E Minor, Op. 28, No. 4 ..... 6
Prelude in B Minor, Op. 28, No. 6 ..... 7
Prelude in A Major, Op. 28, No. 7 ..... 8
Prelude in D♭ Major, Op. 28, No. 15 ... 9
Prelude in A♭ Major, Op. 28, No. 17 ... 13
Prelude in C Minor, Op. 28, No. 20 ..... 17
Prelude in F Major, Op. 28, No. 23 ..... 18

Sonata, Op. 35 (Funeral March) ..... 112

Waltz in E♭ Major, Op. 18 ..... 20
Waltz in A Minor, Op. 34, No. 2 ..... 30
Waltz in D♭ Major, Op. 64, No. 1 ..... 36
Waltz in C♯ Minor, Op. 64, No. 2 ..... 40
Waltz in A♭ Major, Op. 64, No. 3 ..... 46
Waltz in B Minor, Op. 69, No. 2 ..... 50
Waltz in G♭ Major, Op. 70, No. 1 ..... 55


*PIANO DUET*


Mazurka in B♭ Major, Op. 7, No. 1 ..... 144
Mazurka in B♭ Major, Op. 17, No. 1 ..... 146

Nocturne in E♭ Major, Op. 9, No. 2 ..... 138

Polonaise (Military), Op. 40, No. 1 ..... 126

Waltz in A Minor, Op. 34, No. 2 ..... 150
Waltz (Minute), Op. 64, No. 1 ..... 134


### TABLE OF CONTENTS—CLASSIFIED

*ETUDES*


Etude in A♭ Major, Op. 25, No. 1 ..... 95
Etude in C♯ Minor, Op. 25, No. 7 ..... 90


*MAZURKAS*


Mazurka in F♯ Minor, Op. 6, No. 1 ..... 78
Mazurka in B♭ Major, Op. 7, No. 1 ..... 82
Mazurka in B♭ Major, Op. 7, No. 1 (Duet) 144
Mazurka in B♭ Major, Op. 17, No. 1 ..... 85
Mazurka in B♭ Major, Op. 17, No. 1 (Duet) 146
Mazurka in C Major, Op. 33, No. 3 ..... 88


*NOCTURNES*


Nocturne in E♭ Major, Op. 9, No. 2 ..... 59
Nocturne in E♭ Major, Op. 9, No. 2 (Duet) 138
Nocturne in F♯ Major, Op. 15, No. 2 ... 62
Nocturne in B Major, Op. 32, No. 1 ..... 66
Nocturne in G Minor, Op. 37, No. 1 ..... 69
Nocturne in F Minor. Op. 55, No. 1 ..... 73


*PRELUDES*


Prelude in E Minor, Op. 28, No. 4 ..... 4
Prelude in B Minor, Op. 28, No. 6 ..... 7
Prelude in A Major, Op. 28, No. 7 ..... 8
Prelude in D♭ Major, Op. 28, No. 15 ... 9
Prelude in A♭ Major, Op. 28, No. 17 ... 13
Prelude in C Minor, Op. 28, No. 20 ..... 17
Prelude in F Major, Op. 28, No. 23 ..... 18


*WALTZES*


Waltz in E♭ Major, Op. 18 ..... 20
Waltz in A Minor, Op. 34, No. 2 ..... 30
Waltz in A Minor, Op. 34, No. 2 (Duet) 150
Waltz in D♭ Major, Op. 64, No. 1 ..... 36
Waltz in D♭ Major, Op. 64, No. 1 (Duet) 134
Waltz in C♯ Minor, Op. 64, No. 2 ..... 40
Waltz in A♭ Major, Op. 64, No. 3 ..... 46
Waltz in B Minor, Op. 69, No. 2 ..... 50
Waltz in G♭ Major, Op. 70, No. 1 ..... 55


*MISCELLANEOUS*


Berceuse in D♭ Major, Op. 57 ..... 106

Fantaisie Impromptu, Op. 66 ..... 116
Funeral March (From Sonata, Op. 35).. 112

Polonaise in A Major, Op. 40, No. 1 .... 99
Polonaise in A Major, Op. 40. No. 1 (Duet) 126

# Frédéric François Chopin

FRÉDÉRIC FRANÇOIS CHOPIN was born on February 22, 1810, some say 1809, in the little village of Zelasowa Wola, not far from Warsaw in Poland, the son of a Frenchman (said to be noble by birth) and a Polish lady of high character. As a child, he was inclined to be delicate in health and extremely sensitive to music; his piano studies were begun almost as soon as he could walk—fortunately under a worthy pedagogue, Adalbert Zywny, who gave him a thorough training in the rudiments.

In his ninth year, Chopin made his debut at a charity concert, and the story goes that he was far more interested in the new suit that he wore than in the success of his playing. Later he became a pupil of Joseph Elsner, who thoroughly grounded him in the higher principles of harmony and counterpoint. His literary education was completed at the Warsaw Lyceum, and it is quite evident from his letters to home that he had a very enjoyable life at the school, graduating in 1827. In 1828 he made a journey to Berlin where he heard a great deal of good music, but met few musicians of note. A year later, accompanied by some friends, he visited Vienna, making so successful a debut as both pianist and composer that he was asked to repeat the concert. Here he met Carl Czerny, with whom he often played compositions for two pianos.

As would be quite natural with a young man of temperament, Chopin had several love affairs—one rather serious in 1830 with Constantia Gladowska, a young opera singer. It would appear, however, that his love making was chiefly confined to letter-writing, an art of which he appears to have been past master. At all events the news of his idol's marriage later to another did not seem to stir any sentiment except pique. In October, 1830, Chopin gave his last concert in Warsaw, just before leaving that city to which he was destined by fate never to return. Actuated by the belief that success could only come to him in proper measure through association with the outside musical world, he journeyed to Vienna, only to find that his former success there had been completely forgotten, the waltzes of Lanner and Strauss being so much in vogue that the publisher Haslinger would consider printing only a few of his compositions.

The war between Russia and Poland now materialized and, as all his Polish friends rushed away to fight for their country—something Chopin was physically incapable of doing, luckily for the musical world—he decided to go to Paris, giving a concert on the way at Munich. At Stuttgart he learned of the capture of Warsaw by the Russians, and his grief was given full expression in the wonderful "Revolutionary" Etude in C Minor, Op. 10, No. 12, which has been characterized as one of the most sublime utterances of despairing patriotism. In October, 1831, he arrived in Paris, a youth of only twenty-one years, and it was in this city that he passed away eighteen years later.

Paris in 1831 was filled with famous artists and musicians, all of whom were instrumental in developing Chopin's genius. In December of that year he gave a concert which was an artistic if not a financial success, and a second one in May, 1832. His fame, however, added nothing to his meager financial resources, and he was considering migrating to America when Prince Radziwill introduced him at the house of the Rothschilds, where he played with such great success that both pupils and engagements poured in upon him from all sides, and he was at last able to realize his ambition to live amidst beautiful surroundings and dress in the latest mode—a matter equally as important at that time for men as for women.

The years Chopin spent in Paris from 1833 to 1838 were probably the happiest in his brief career. He was not only highly rated as a virtuoso, but his compositions were generally well reviewed by critics. In 1833 he wrote of himself as follows: "I move in the highest society — among ambassadors, princes and ministers; and I don't know how I got there, for I did not thrust myself forward at all . . . Really, if I were somewhat more silly than I am, I might imagine myself a finished artist; nevertheless, I feel daily how much I have still to learn."

No biography of Chopin would be complete without at least a passing reference to his friendship with the French author, Madame Dudevant, whose pen name was George Sand. Curiously enough, the composer was at first repelled by the vigorous personality of a woman who has been described as Amazon-like in physical proportions, while Chopin was as delicate mentally as physically. There is no question that the attachment which developed between the two was much more the result of George Sand's influence than Chopin's natural preference in the matter. The fact remains that most of the strenuous pleasures of country life which pleased George Sand filled Chopin with the greatest aversion, and it is the general impression that the novelist's influence was far from good either upon the health or the musical inspiration of such a neurotic personality as Chopin.

From 1838 to 1848 Chopin's life in Paris consisted of playing, teaching and composing, to all of which his health was a continual menace. The latter frequently affected his mental state, resulting in quarrels with brother musicians, such as Liszt and Meyerbeer, some of which were never made up. In 1844 he was prostrated by the death of his father, and three years later he separated from George Sand. Unfortunately at the same time his means began to grow less, and in 1848, although in poor health, he was driven to give a concert, destined to be the last in Paris, for which, however, tickets were only given out to a selected list of applicants. The Revolution breaking out in Paris, he made visits to England and Scotland, achieving artistic but not financial success.

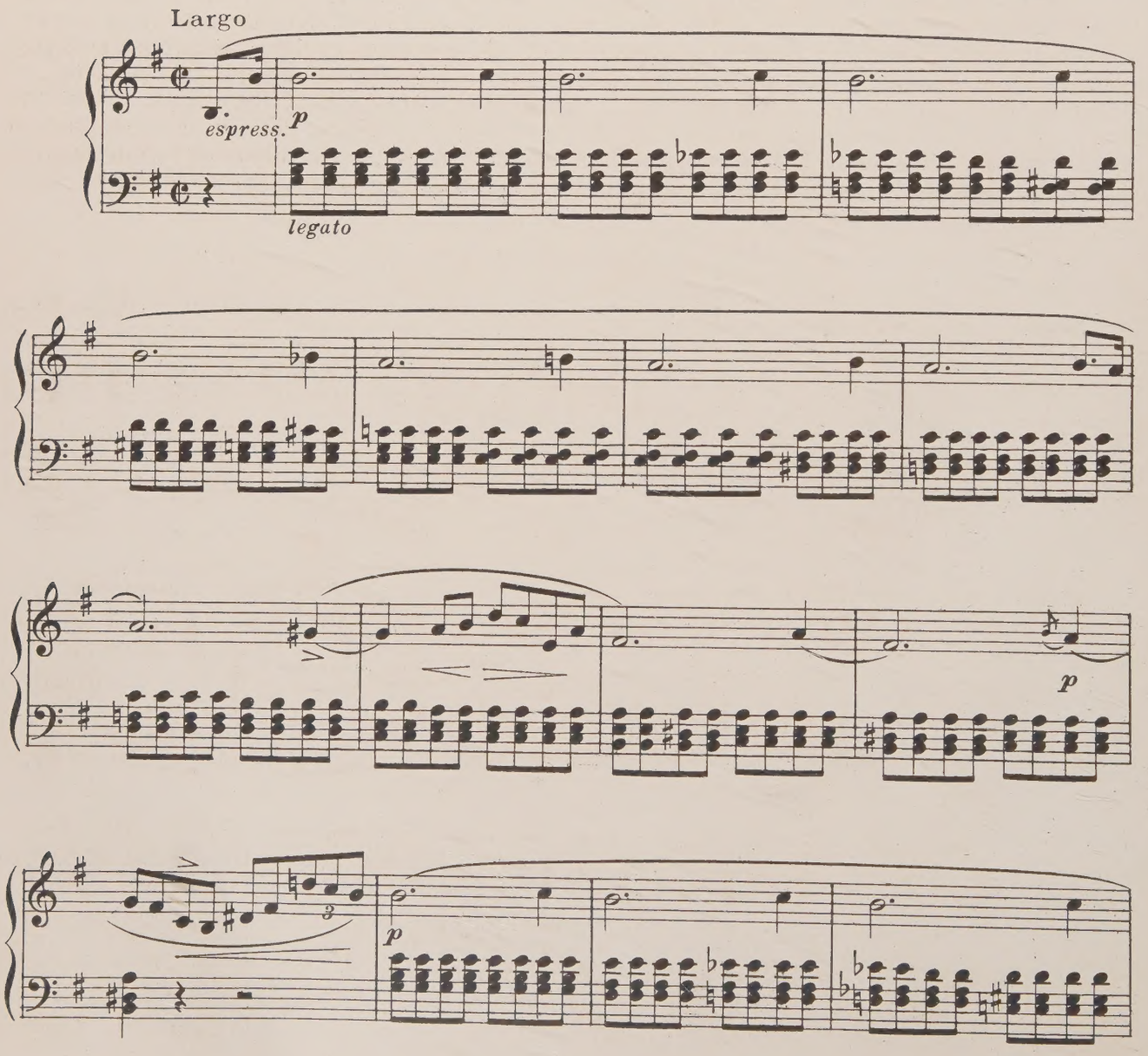
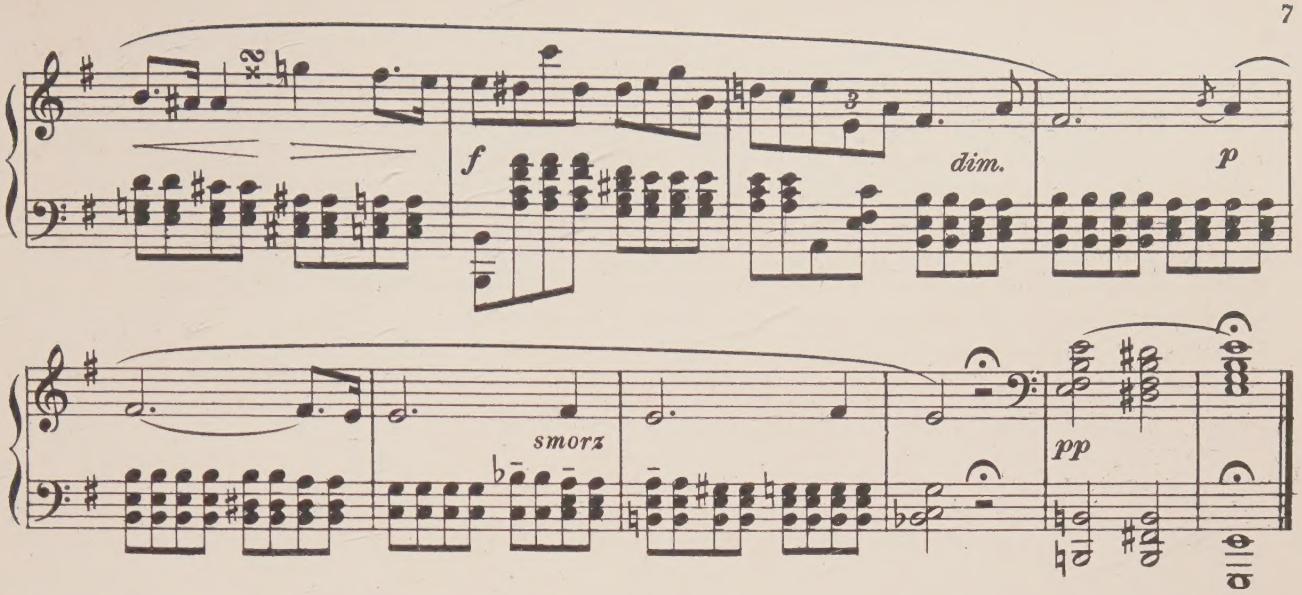
Returning to Paris, Chopin rapidly grew worse in health and finally was unable to teach or pl[illegible] and nursed by loyal friends; one, a Miss Sterling, sent him twenty [illegible] of which he is said to have returned all but one thousand francs. He died on [illegible]ber 17, 1849, but the funeral service plans were so elaborate that they took place only on October 30, in the church of the Madeleine. As the casket was lowered into the grave, some Polish earth, which had been presented to Chopin in a silver vase by Joseph Elsner when he left Warsaw, was sprinkled on it, an act symbolic of Chopin's patriotism, which is imprinted indelibly on music's pages for all time through compositions redolent with the glamour of Polish chivalry.

Just as it is certain that Chopin would have created even more wonderful compositions, had he lived to a riper age, it is equally sure that his piano works, unique in conception and execution, will be used by virtuoso and amateur alike as long as music maintains its place as the greatest of the arts. Never before or since has a composer for the piano been able to imbue his works with so much poetic feeling, and to express it technically in so skilled a way that the player, the composition and the instrument seem to melt into a harmonious whole.

Frederick Niecks, who wrote one of the best biographies of Chopin, describes his Preludes as follows: "This heterogeneous collection of pieces reminds me of nothing so much as of an artist's portfolio, filled with drawings in all stages of advancement, finished and unfinished, complete and incomplete compositions, sketches and mere memoranda, all mixed indiscriminately together." There are twenty-four Preludes under Opus 28, written in the twenty-four keys from C Major to D Minor. They are very highly esteemed by musicians of authority, both past and present. Rubinstein regarded them as the finest of Chopin's works, and the American critics, Huneker and Finck, feel that if they were the only pieces Chopin wrote, they would justify his claim to immortality. The Prelude No. 4 which follows was played at Chopin's funeral in the Church of the Madeleine. Niecks refers to it as "a little poem, the exquisitely sweet, languid pensiveness of which defies description.

# Prelude in E Minor

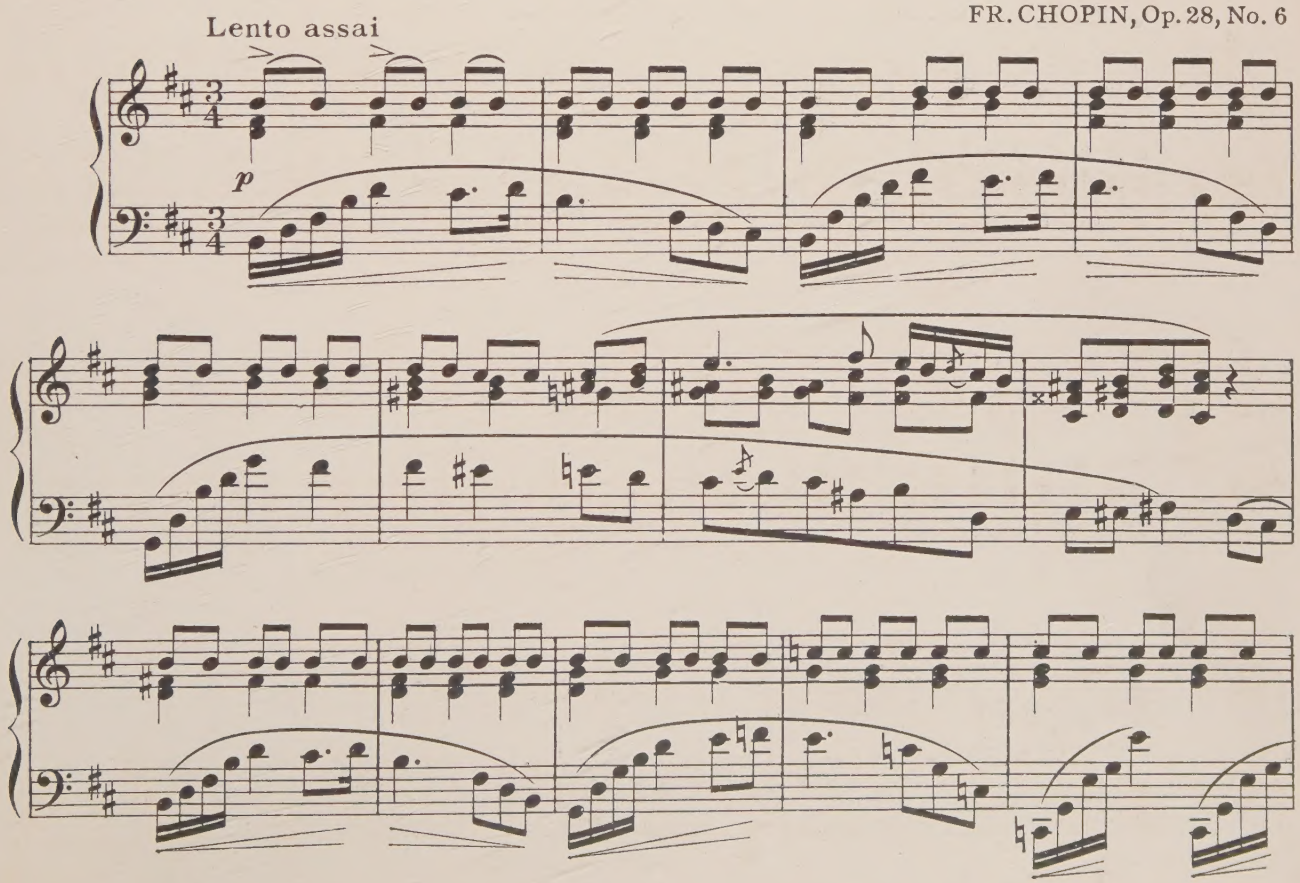
FR. CHOPIN, Op. 28, No. 4

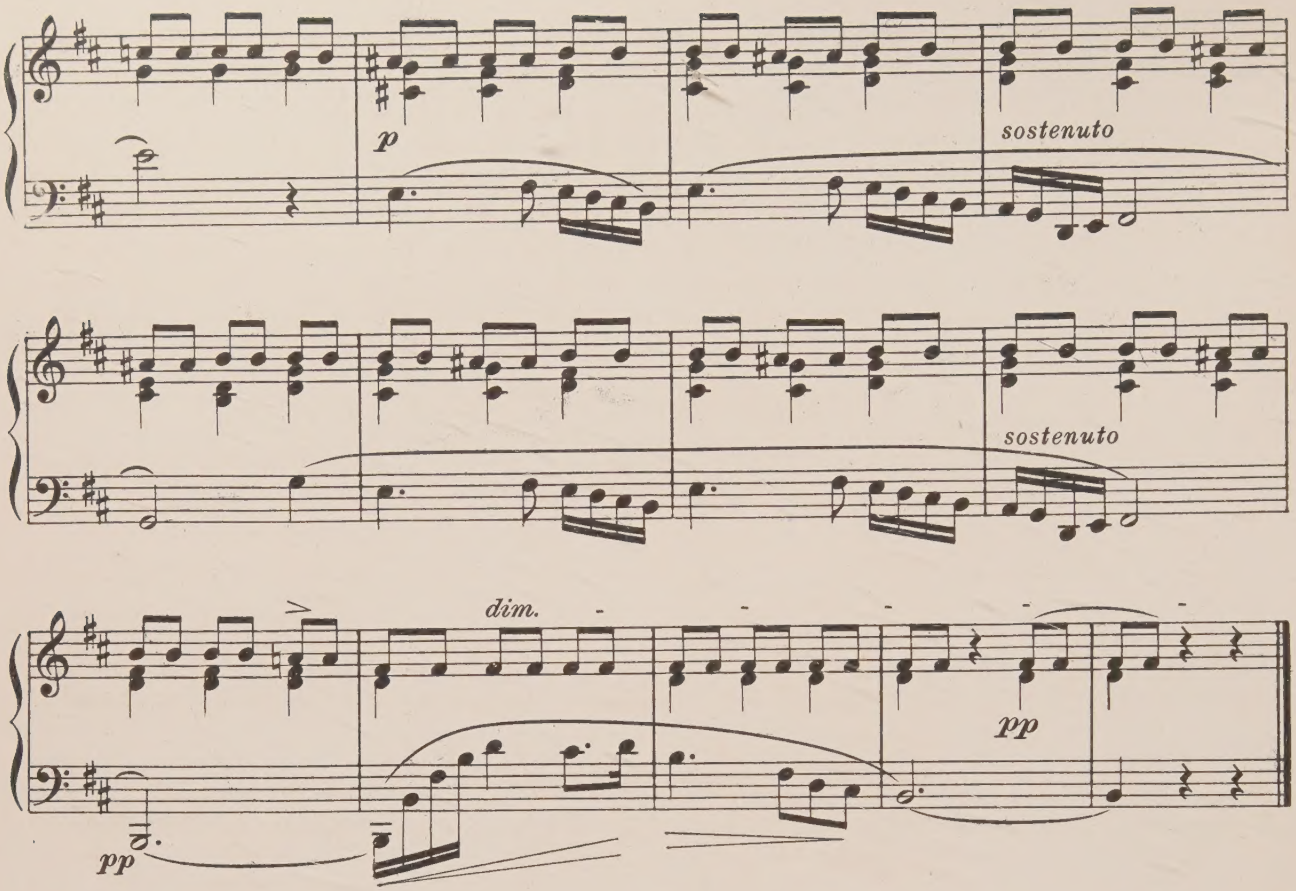


Among the stories which are told of Chopin's compositions - most of them the product of someone's vivid imagination - is one to the effect that the composer conceived the dainty yet solemn Prelude No. 6 in B Minor while in a monastery, playing the piano to the accompaniment of heavy drops of water falling upon the roof from the trees after the rain had ceased. George Sand, in her memoirs, claims that Chopin denied this, and moreover expressed his disgust at what he termed puerile imitations of nature. This Prelude is one of the most popular of the entire twenty-four, even although it is in minor, and in somewhat morbid strain. Probably one of the reasons for its great popularity is the simplicity from a technical standpoint as compared with many of the other preludes.

## Prelude in B Minor

FR. CHOPIN, Op. 28, No. 6

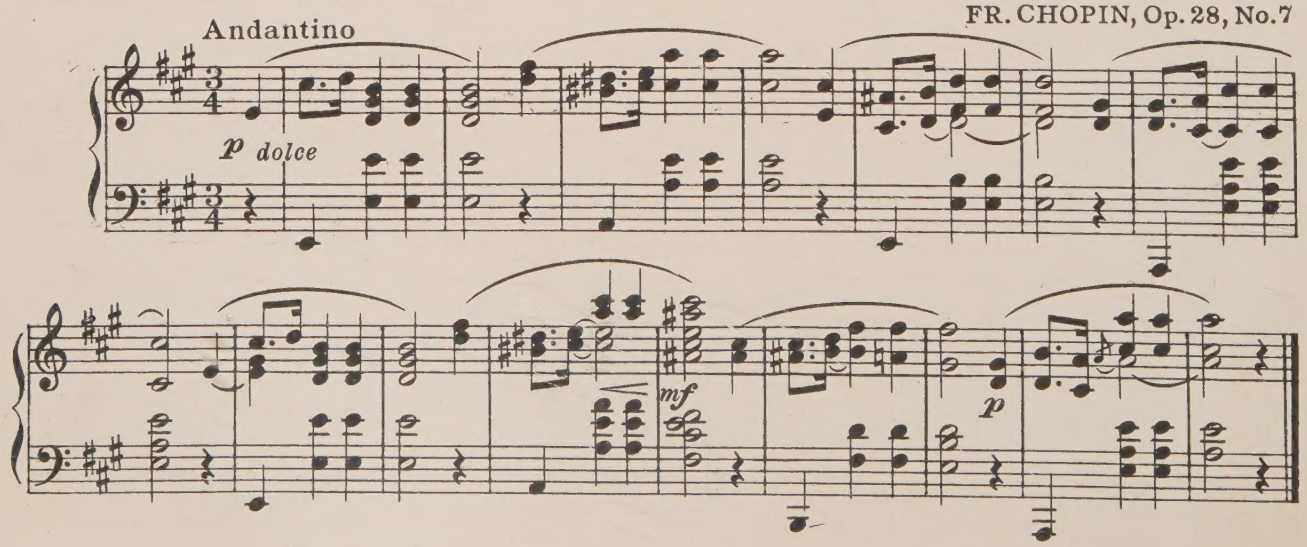





The Prelude No. 7 in A Major is almost the shortest one in the series, and yet one of the most beautiful. It is written in one of Chopin's favorite rhythms – that of the mazurka-Huneker refers to it as a silhouette of this national dance. Franz Liszt's description of this, as well as the other preludes, is equally striking. He calls them "types of perfection in a mood created by Chopin himself, and stamped, like all his other works, with the high impress of his poetic genius." There are only sixteen measures in the entire prelude, but there is so much of beauty and sentiment in these few bars that it is small wonder Rubinstein called them collectively the "pearls of Chopin's works."

## Prelude in A Major

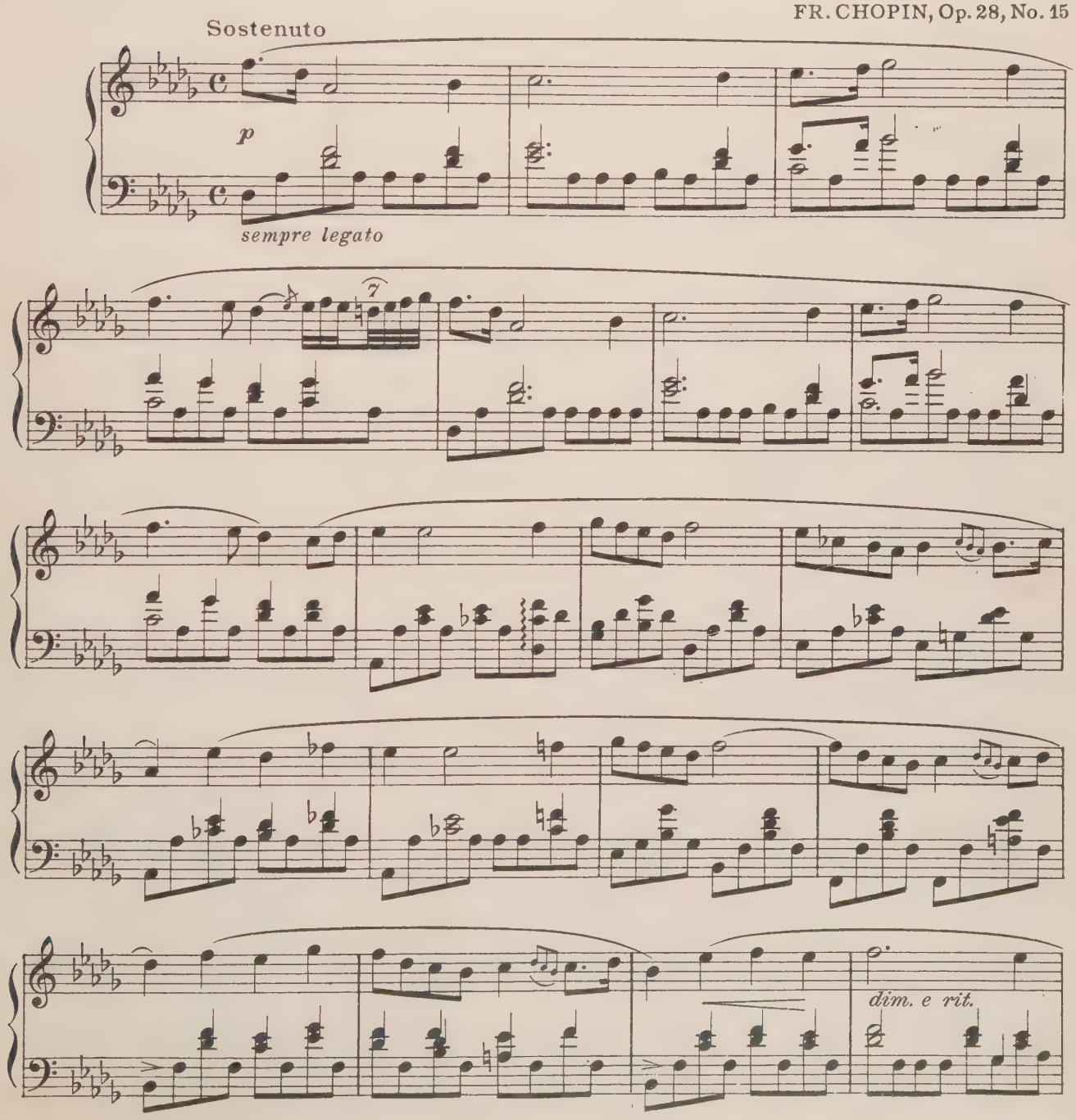
FR. CHOPIN, Op. 28, No. 7

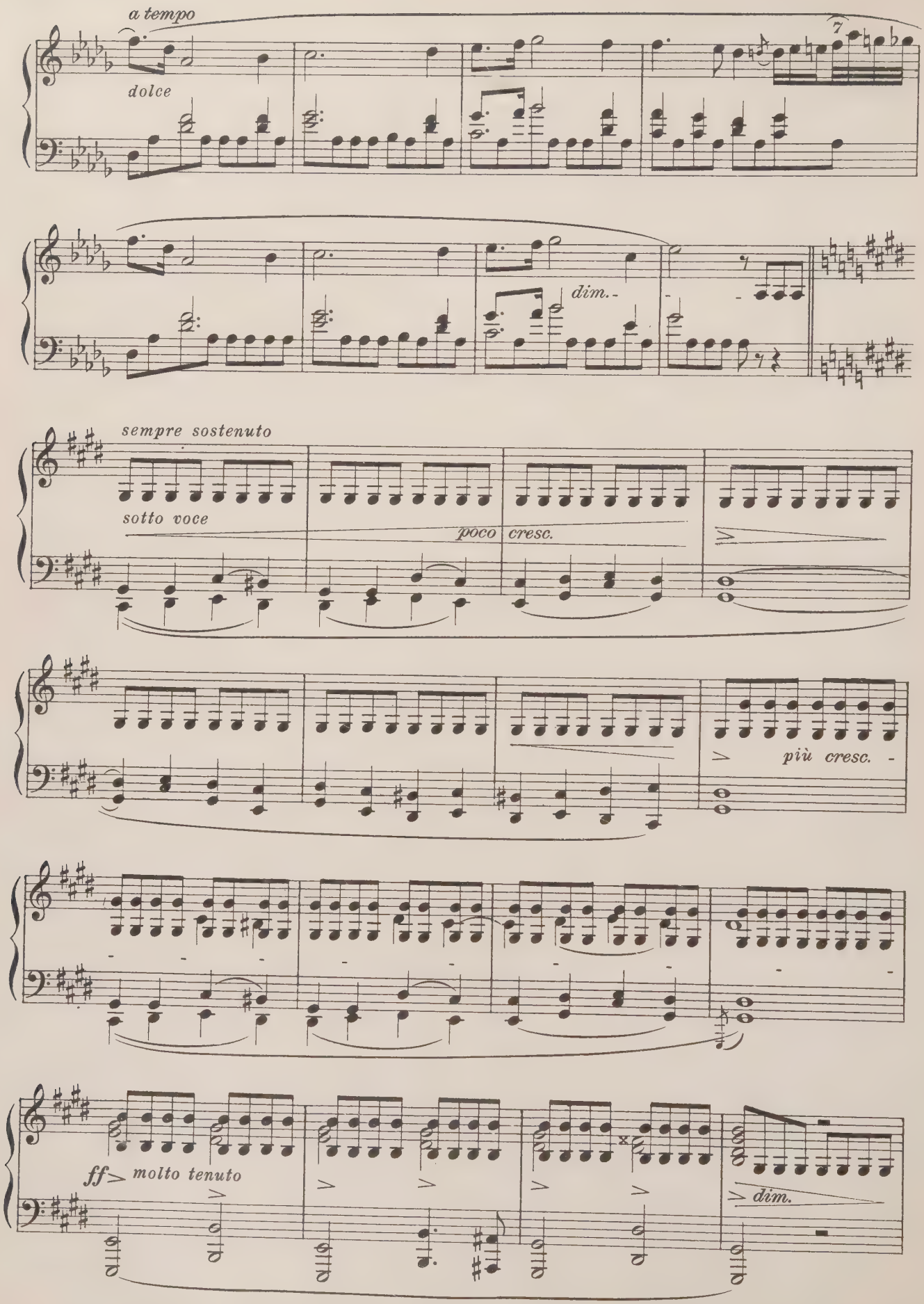


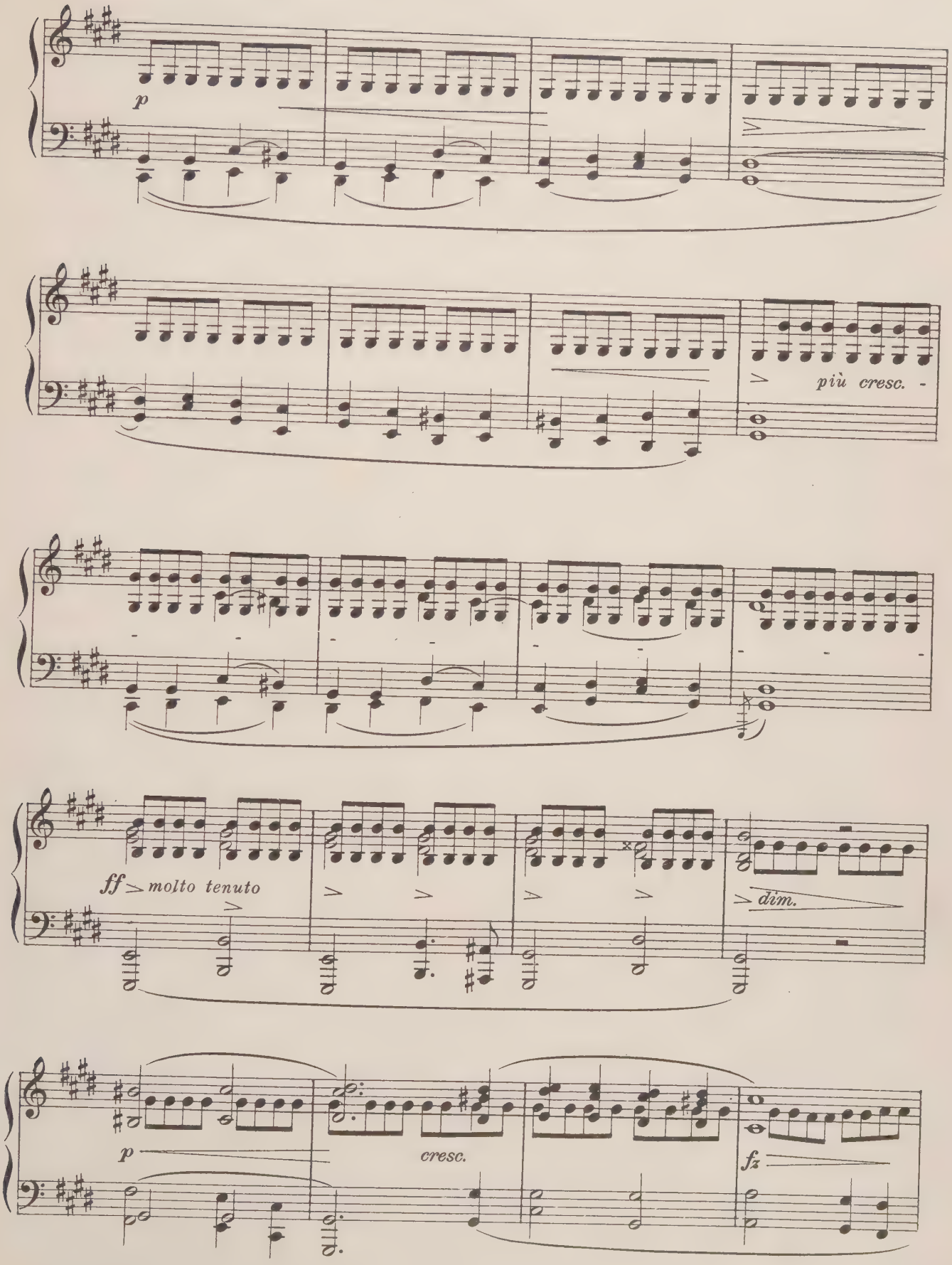
In these modern days, a composer with as great a reputation as Chopin enjoyed during his life-time, would have received a large sum of money for writing twenty-four compositions as beautiful and popular as these Preludes. In contrast stands the price which Chopin received from the publisher, Pleyel, for his Preludes-two thousand francs, or approximately $400 in American currency. It is said that he was even grateful for having received this amount, because he was able to use it at once for the expense of making a trip away for his health. The Prelude No. 15 in D♭ Major is considered by many authorities the most beautifully finished work in the Series–the second part reminds Niecks of a procession of monks chanting amid the cloisters of a monastery, as they bear a departed brother to his last resting place.

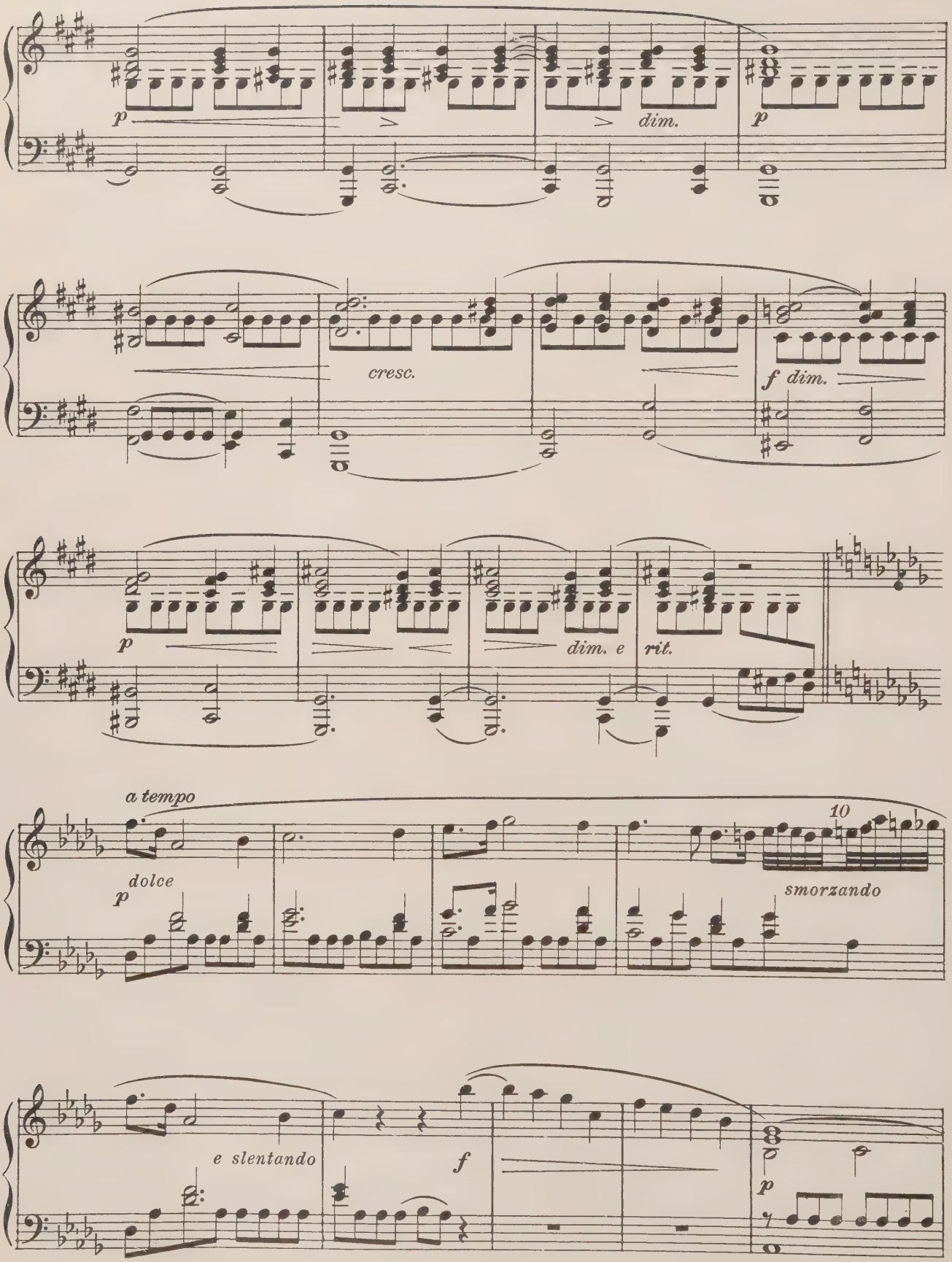
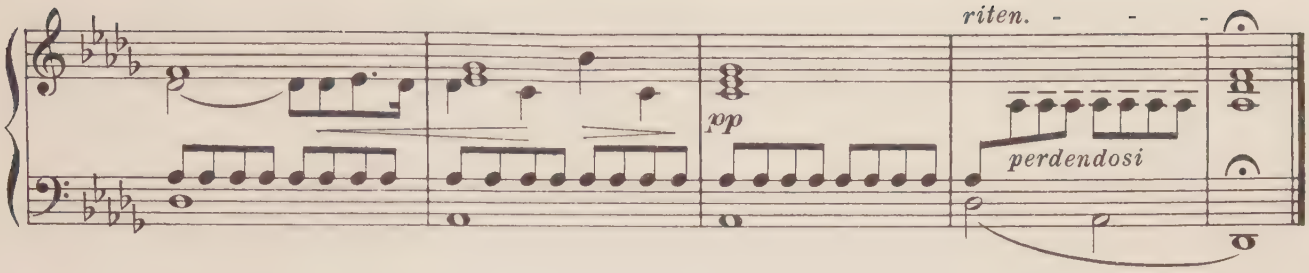
# Prelude in D♭ Major

FR. CHOPIN, Op. 28, No. 15



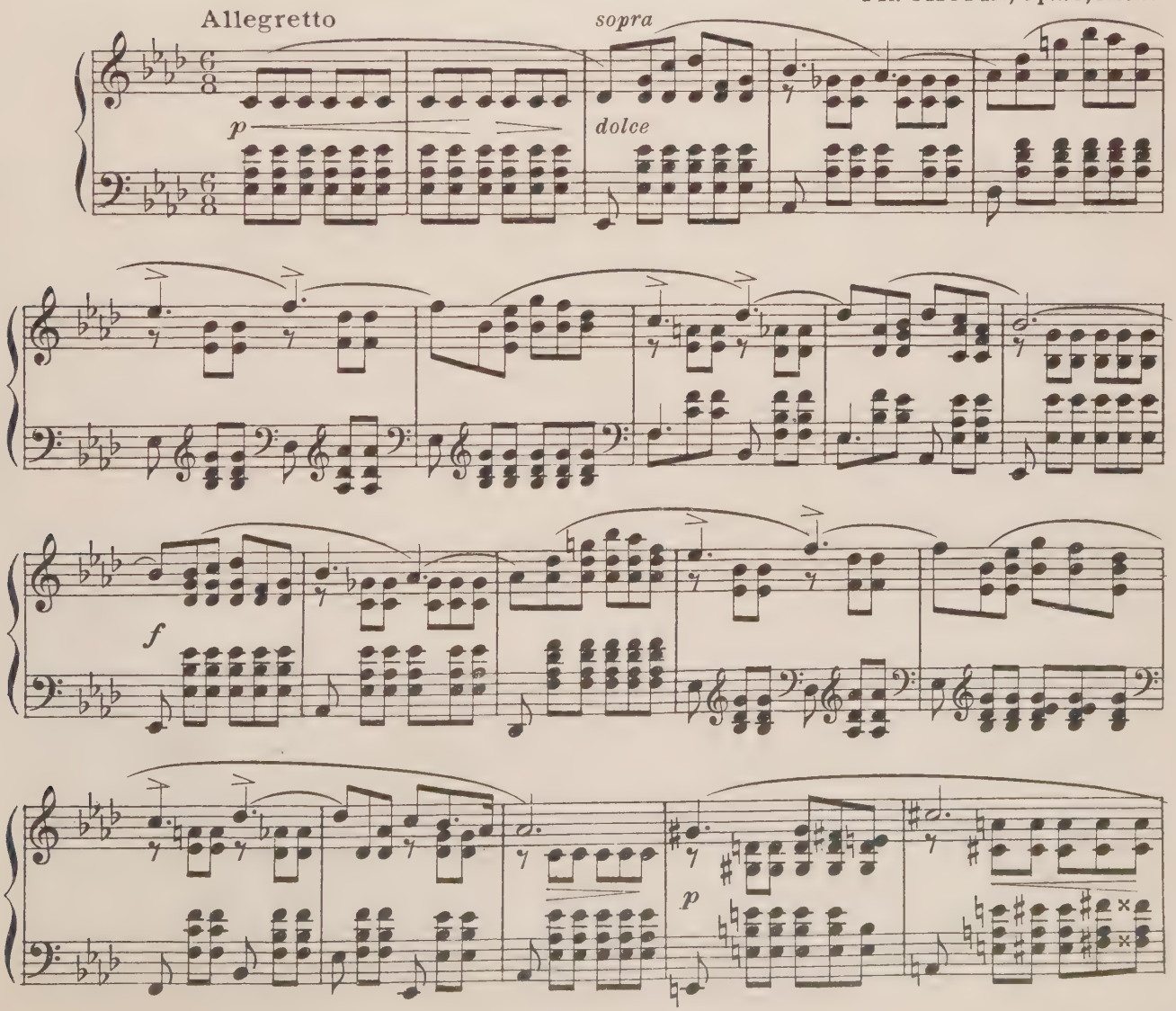

a tempo
dolce
dim.
sempre sostenuto
sotto voce
poco cresc.
più cresc.
ff molto tenuto
dim.

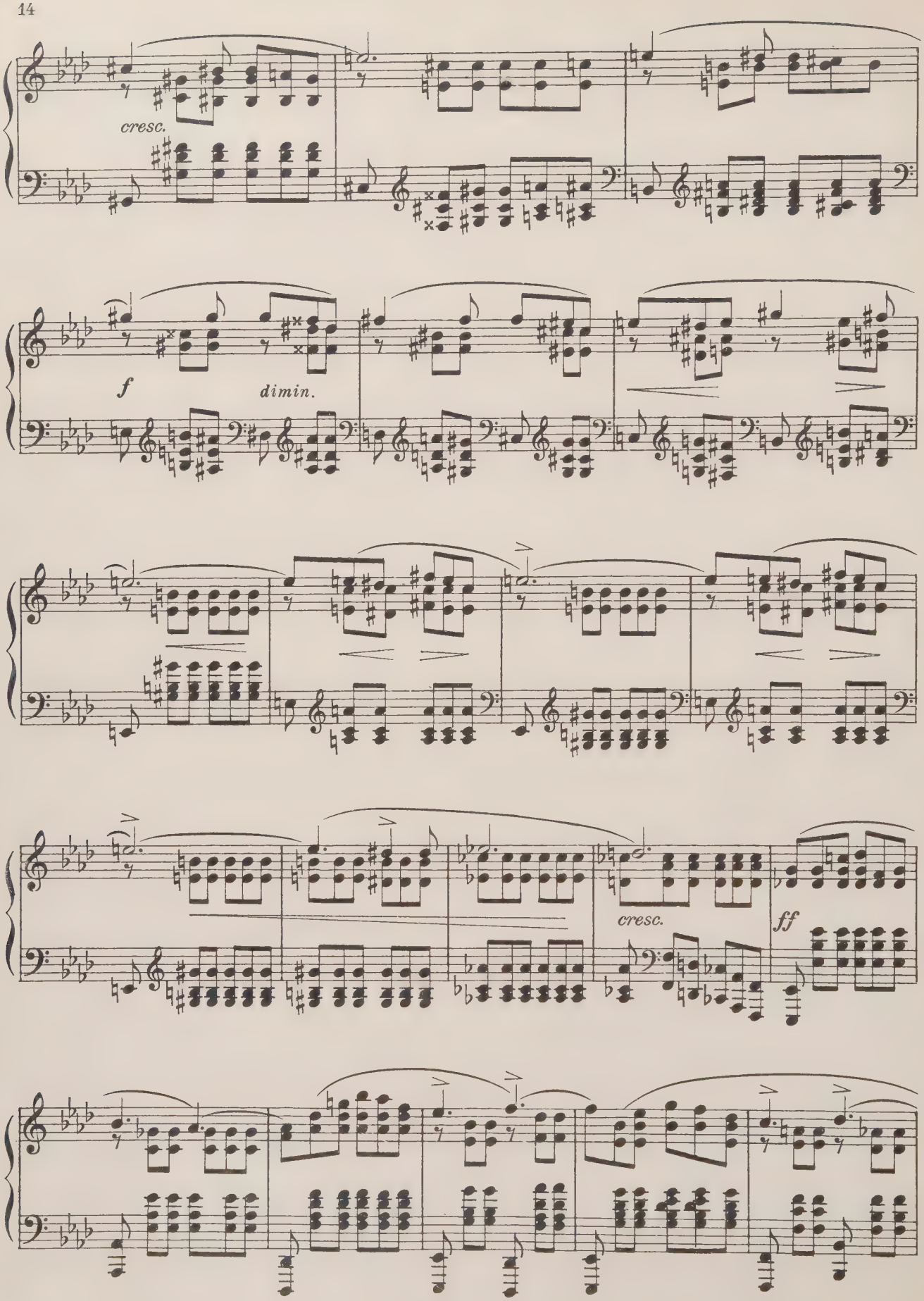

p
più cresc. -
ff molto tenuto
dim.
p
cresc.
fz

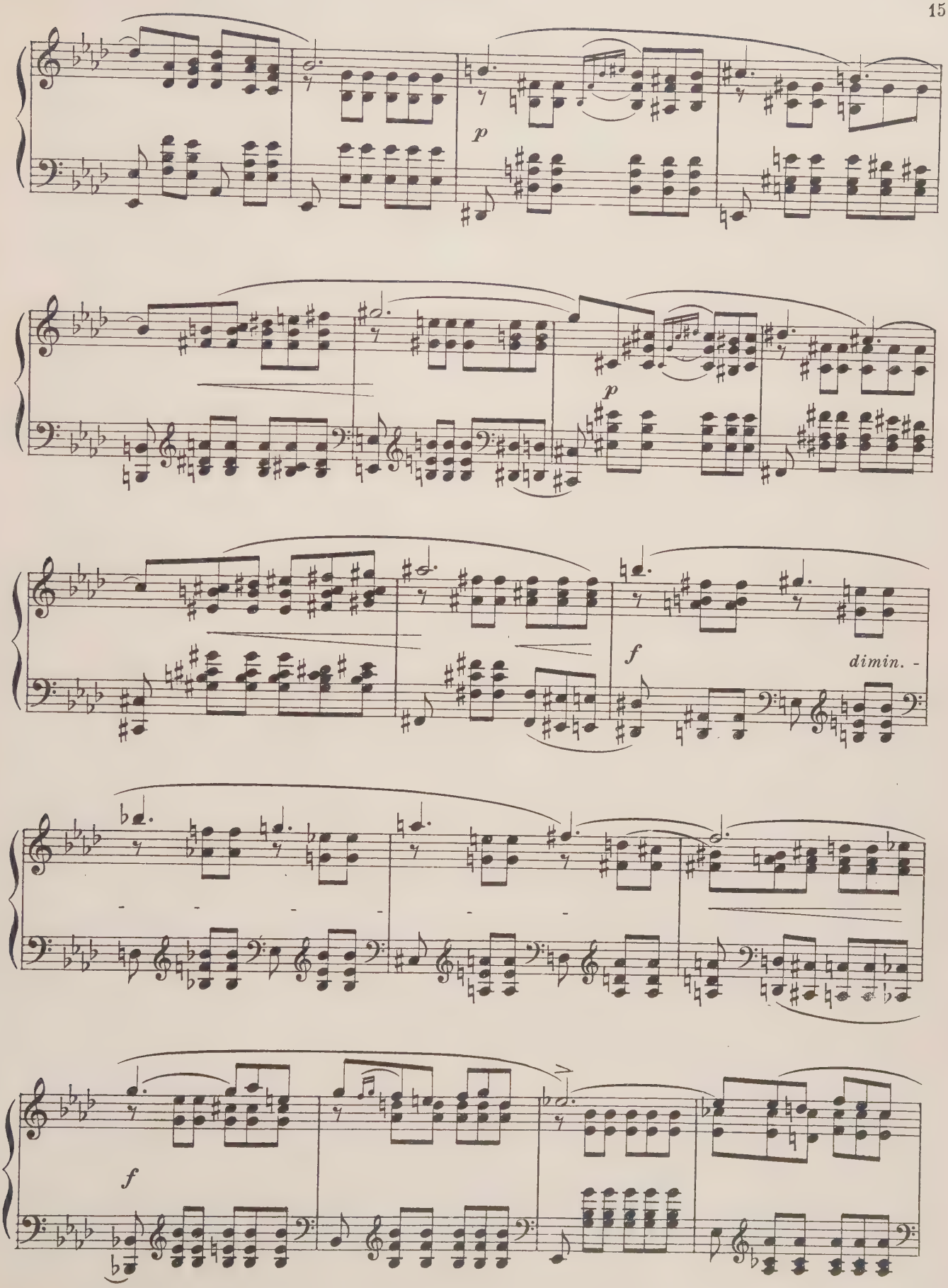

p
dim.
p
cresc.
f dim.
p
dim. e
rit.
a tempo
dolce
p
10
smorzando
e slentando
f
p

The Prelude No. 17 in A♭ Major is the one which was once spoken of in terms of derogation to Mendelssohn, who, with a degree of warmth unusual in him, said "I like it! I cannot tell you how much, or why, except perhaps that it is something which I could never at all have written." Another great pianist and composer, Ignaz Moscheles, who for a time displayed no interest in Chopin's compositions, was completely won over when he heard this Prelude played by Chopin himself. He was particularly struck by the eleven A flats which occur in the bass at the close of the Prelude. Played in the spirit in which Chopin wrote them, these recurring tones are very effective, but one must be careful not to accent them in an exaggerated manner, or they take on a theatrical effect far from the original intention of the composer.

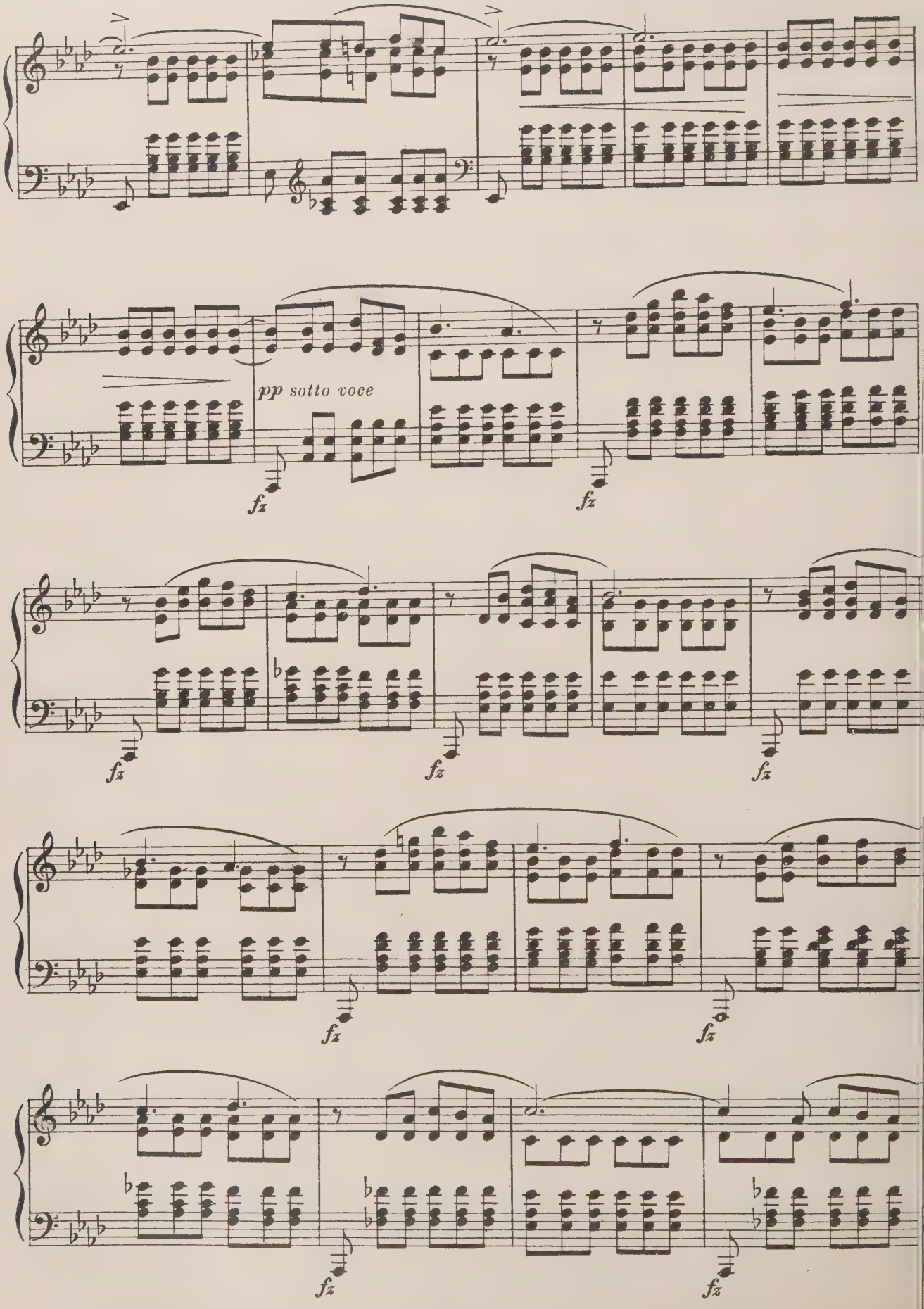
## Prelude in A♭ Major

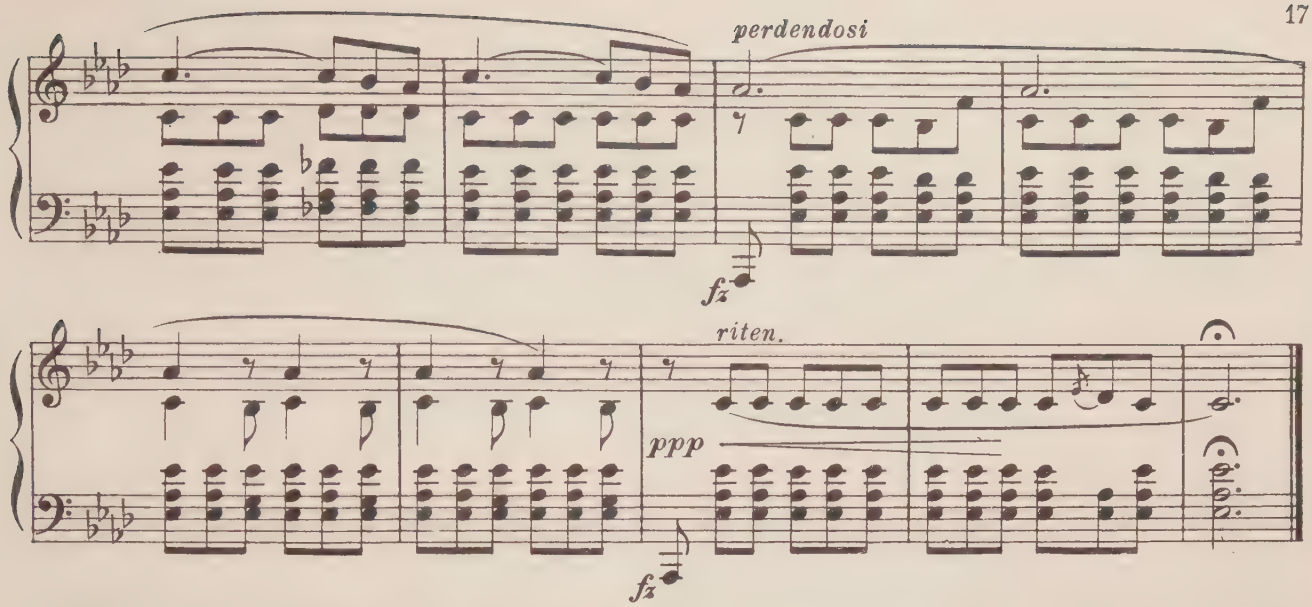
FR. CHOPIN, Op. 28, No. 17




cresc.
f
dimin.
cresc.
ff


p
p
f
dimin. -
f

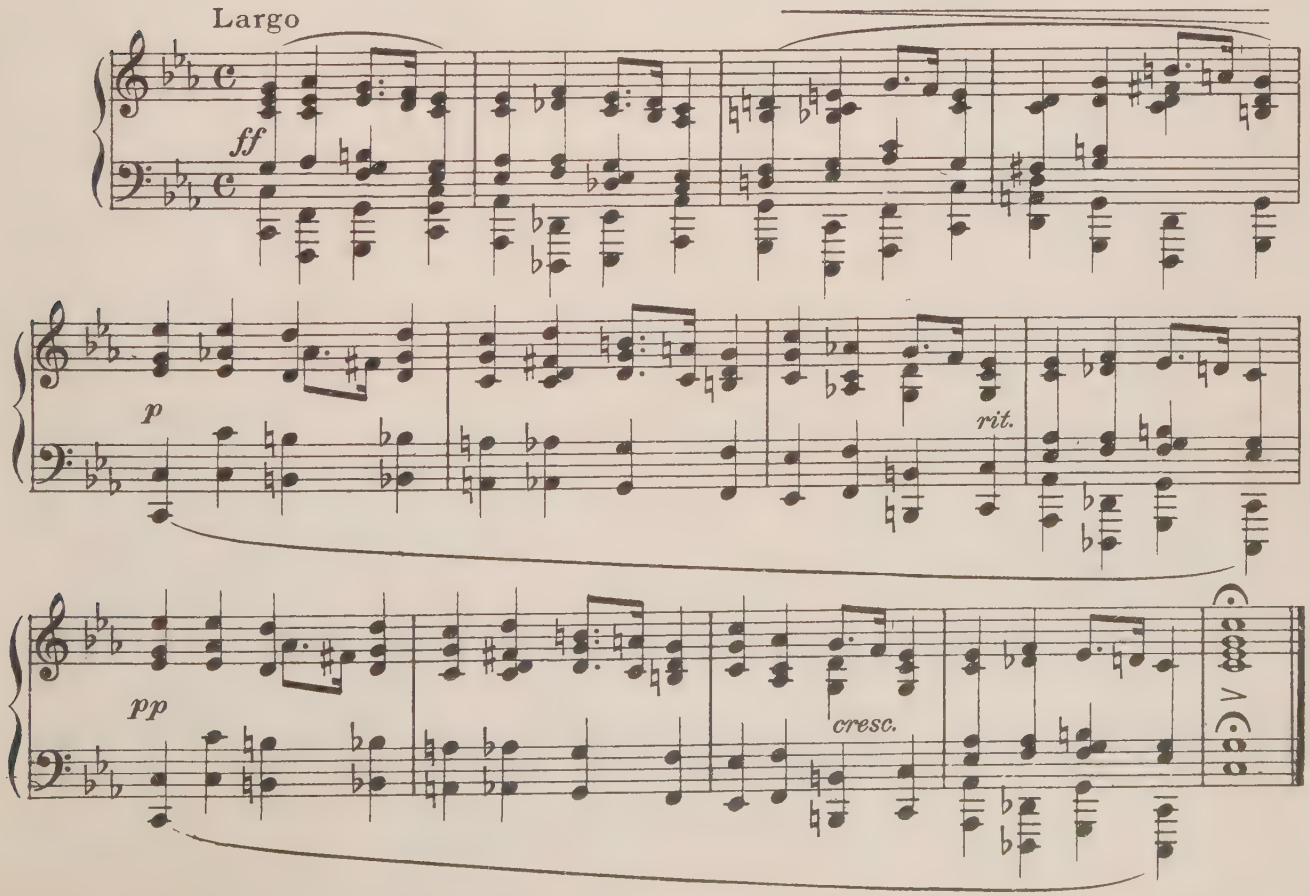

pp sotto voce
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz




It was undoubtedly the Prelude No. 20 in C Minor to which Robert Schumann referred when he spoke of Preludes as "cannons buried in flowers," thereby describing their spirit of sweetness combined with strength. This Prelude is only twelve measure in length, but it is in reality a magnificent chorale, containing some of the most beautiful chords ever written, beginning *fortissimo* and dying away to *pianissimo*. Some of the greatest minds in musical criticism have spent many hours in speculating upon the thoughts that were in Chopin's inner consciousness when he conceived his Preludes, particularly this one. Artists have been known to be inspired in the painting of pictures by several of the Preludes, and this particular one, we should imagine, would bring before the eyes of a painter, the vision of some wonderful old world cathedral.

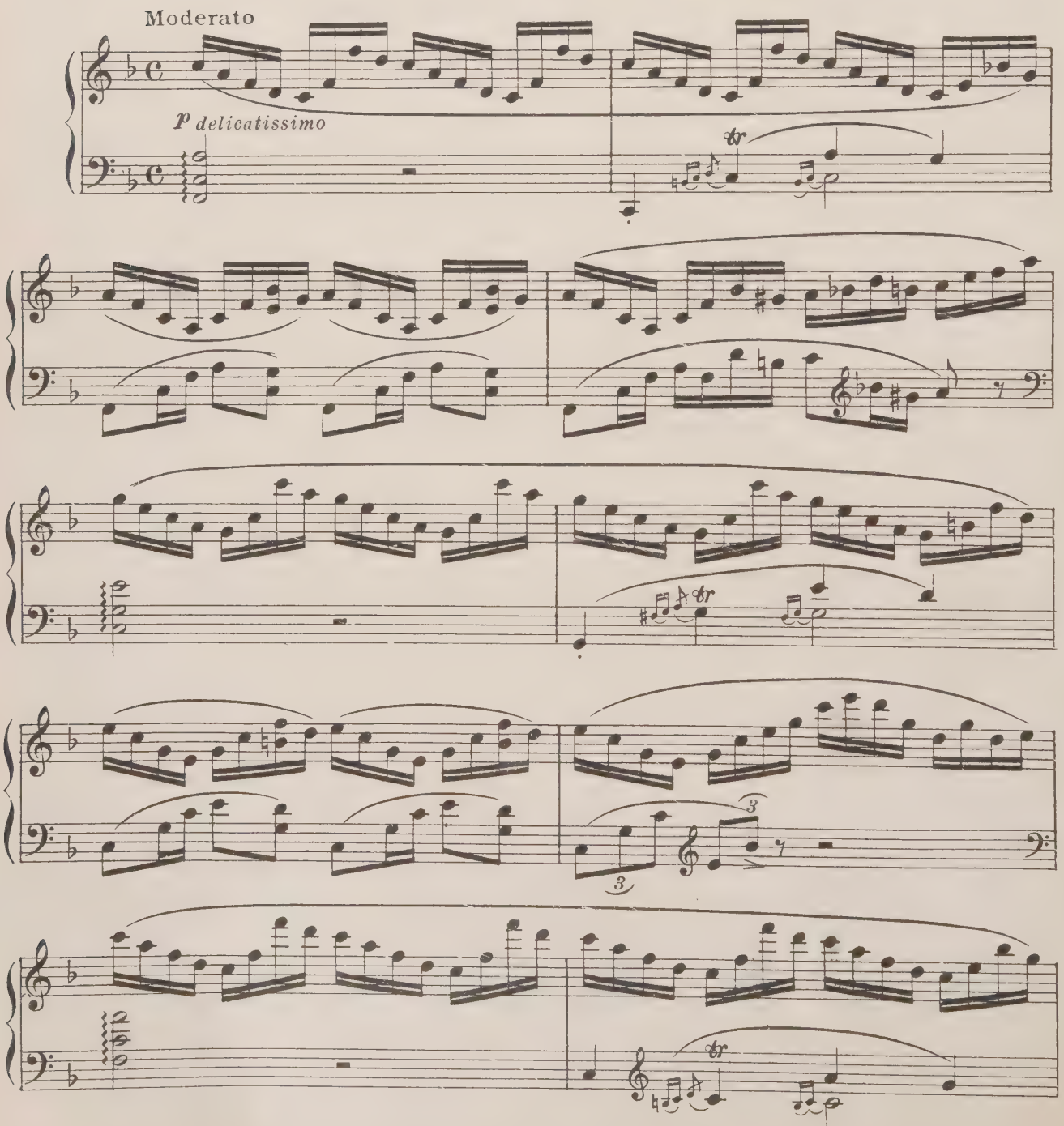
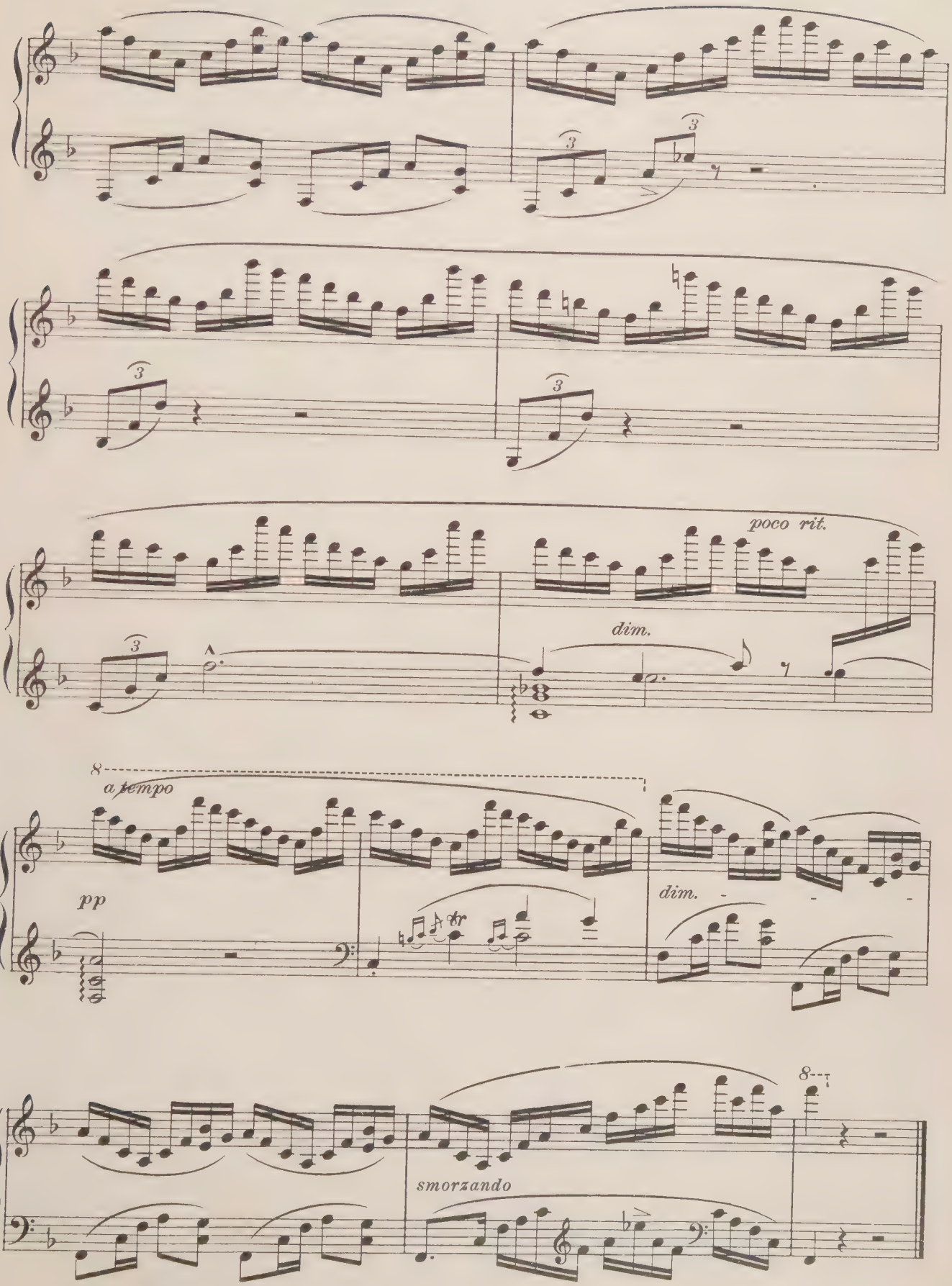
## Prelude in C Minor

FR. CHOPIN, Op. 28, No. 20



The Prelude No. 23 in F Major is sometimes called the "Butterfly Prelude," a name suggested probably to some imaginative person by the fact that the figure in the right hand lilts about on the musical staff as a butterfly would flit on flowers. It is certainly highly characteristic of Chopin in a happy mood, entirely devoid of any trace of the sadness which as a general rule permeates all his compositions, even although it may be only an undertone in some of them. It is easy to imagine the composer himself playing this Prelude in his dainty–but nevertheless far from effeminate–style, for it is well known that Chopin never had a very heavy hand for the piano keyboard because he felt that his compositions did not require power as much as musical feeling.

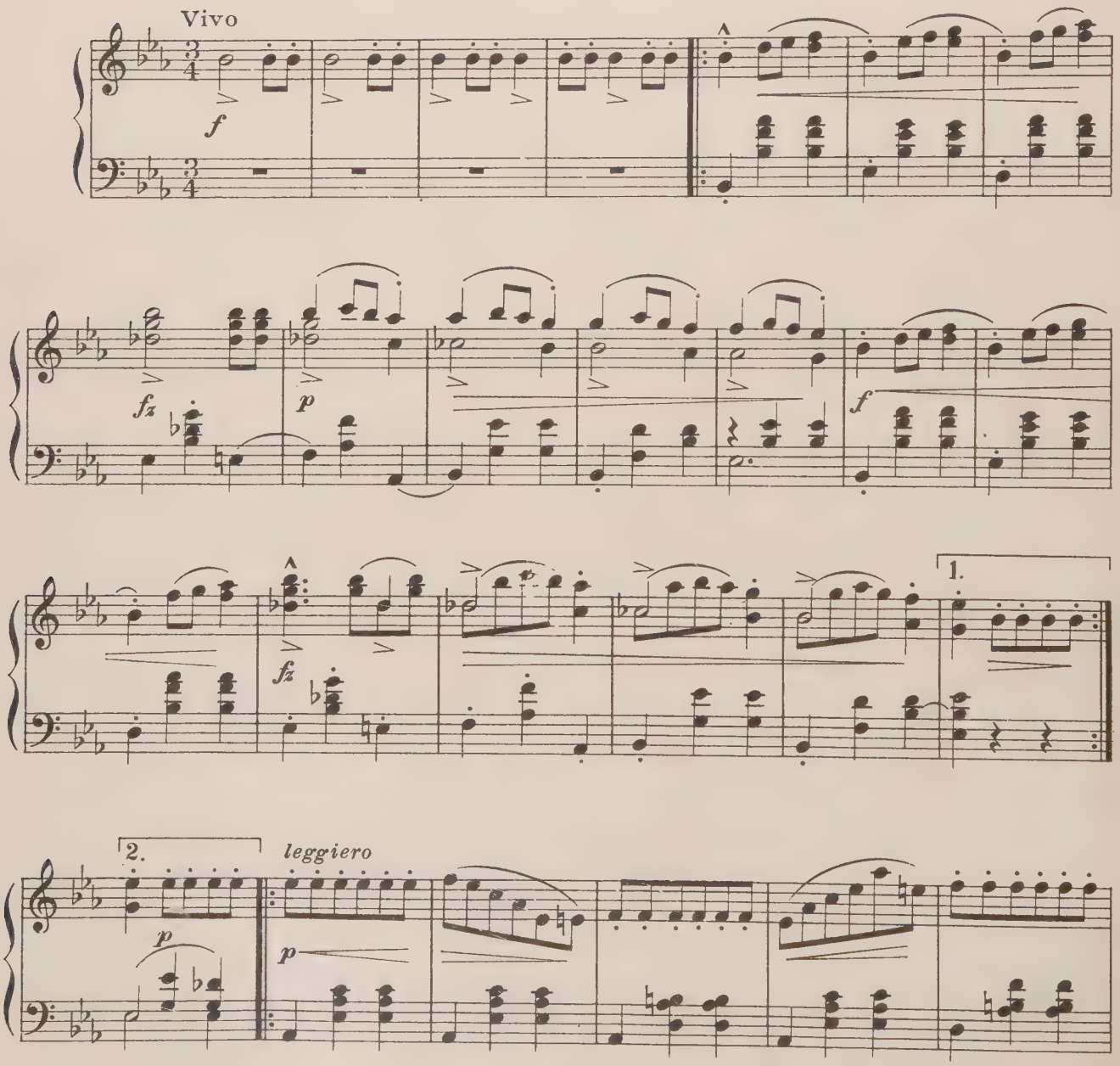
# Prelude in F Major

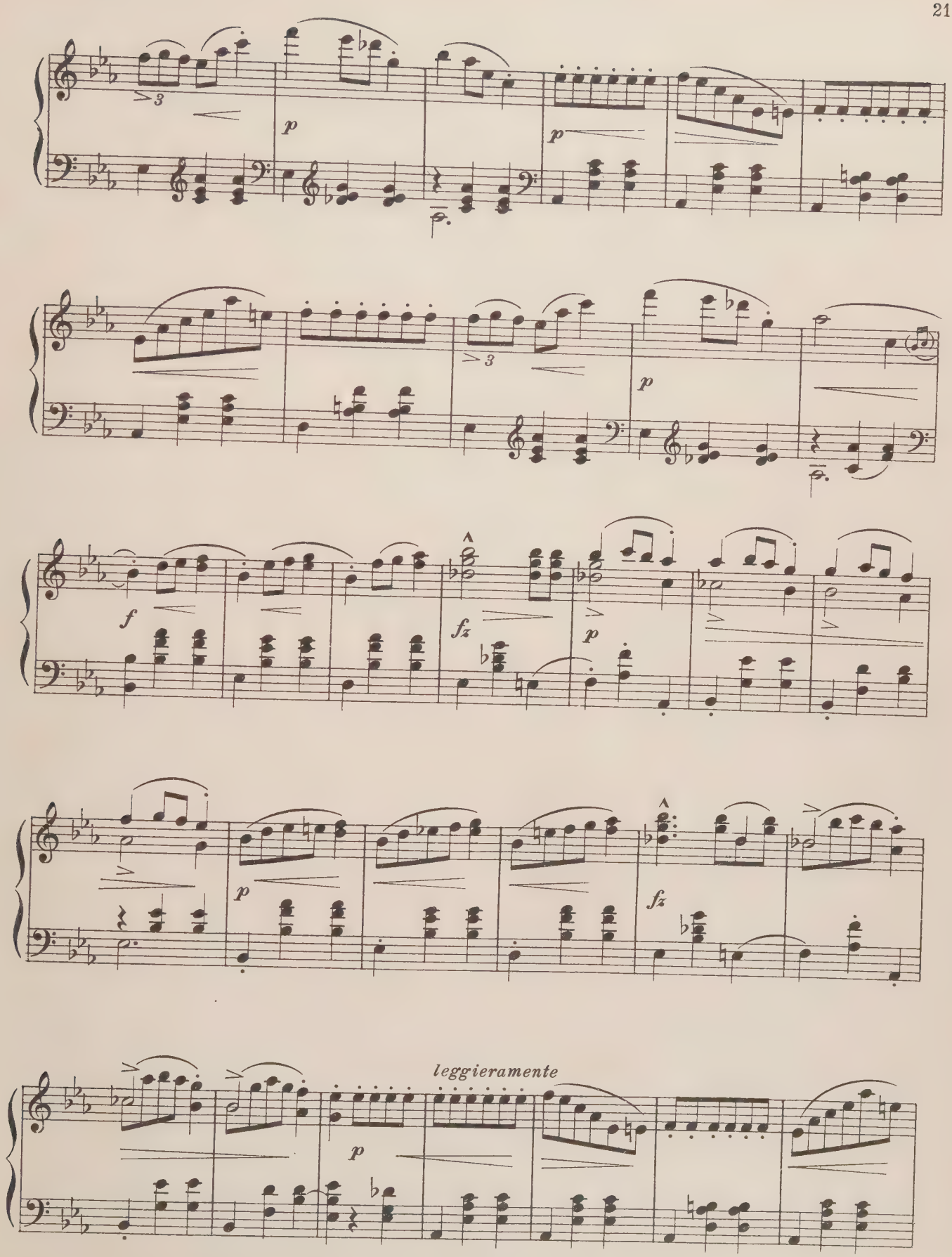
FR. CHOPIN, Op. 28, No. 23


poco rit.
dim.
8
a tempo
pp
dim.
8
smorzando

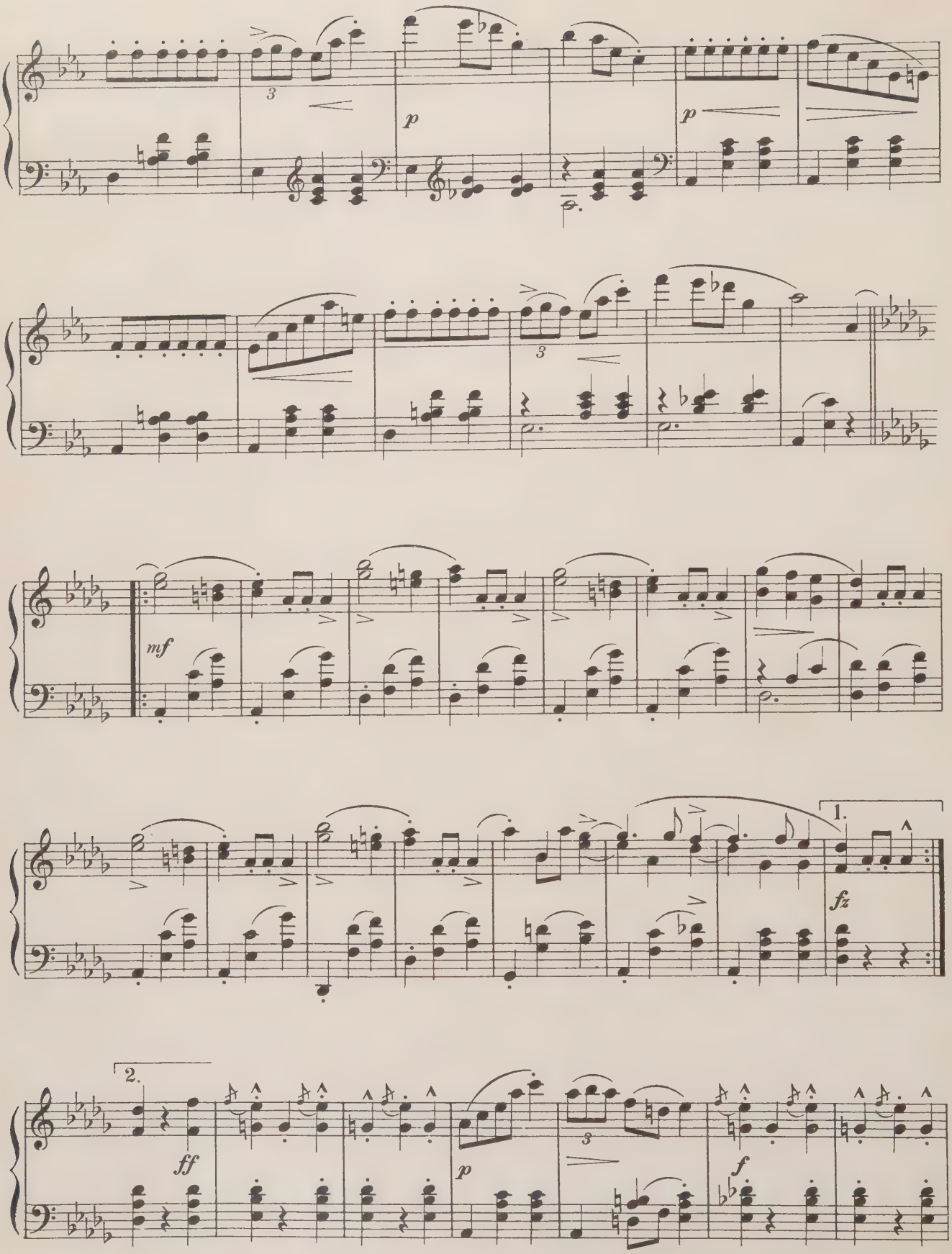
Chopin's waltzes, fifteen in number, of which eight were published during his life-time, are idealized forms of this particular rhythm; they are not suitable for dancing purposes as their proper interpretation requires the use of *rubato*. It is interesting to note that when Chopin was in Vienna, Johann Strauss was composing some of his most celebrated waltzes, nevertheless Chopin himself said that he was unable to understand or play the Viennese type of waltz. The one which follows, "Grande Valse Brillante," Op. 18, is written and can be played more in the conventional manner than any other one of the Chopin waltzes. It was composed in 1834, when Chopin was to attend a music festival at Aix-la-Chapelle, and, lacking the money for the trip, he took this waltz to Pleyel, the publisher, who gave him five hundred francs for it. This money enabled him to attend the festival with Ferdinand Hiller, the pianist.

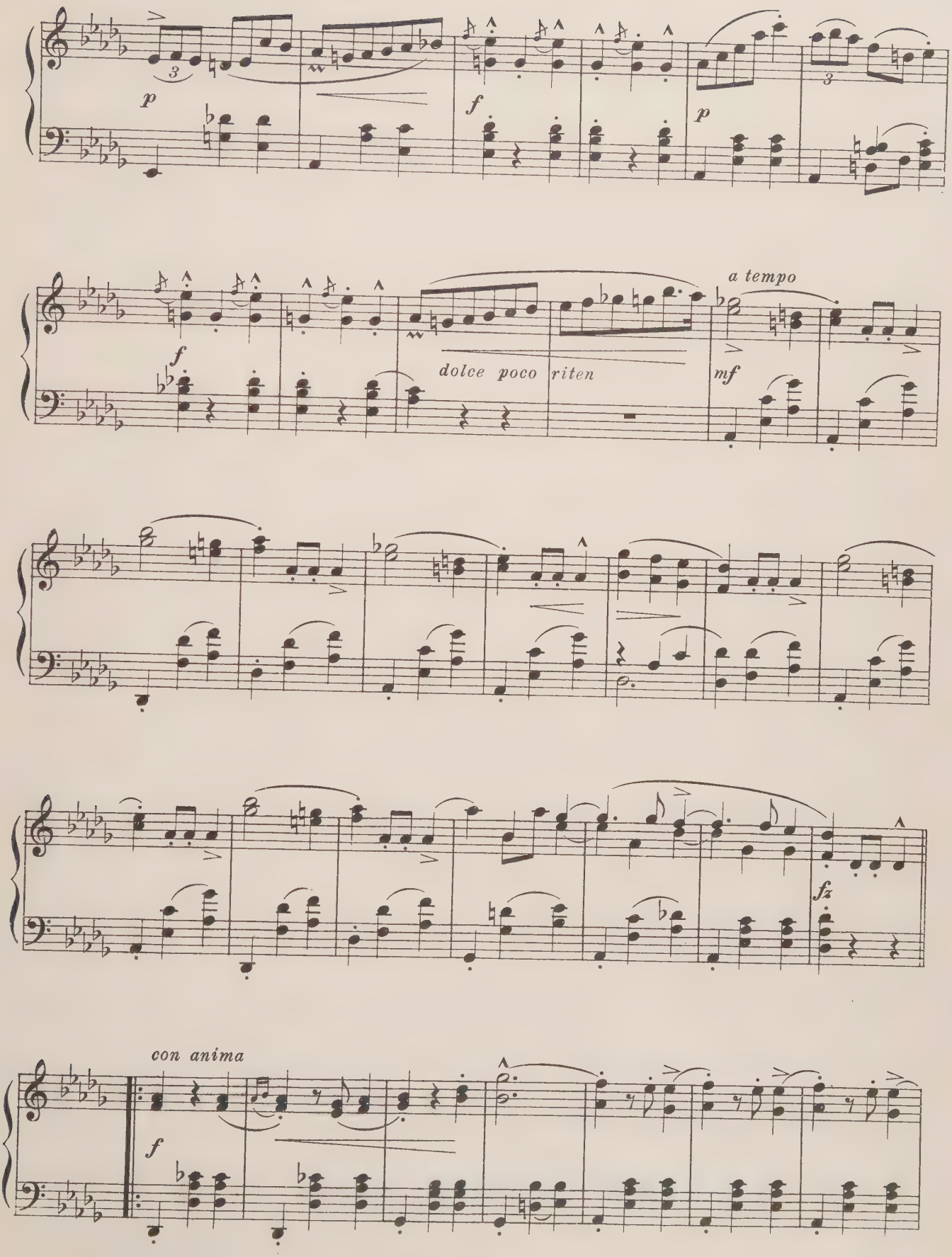
# Grande Valse Brillante in E Flat

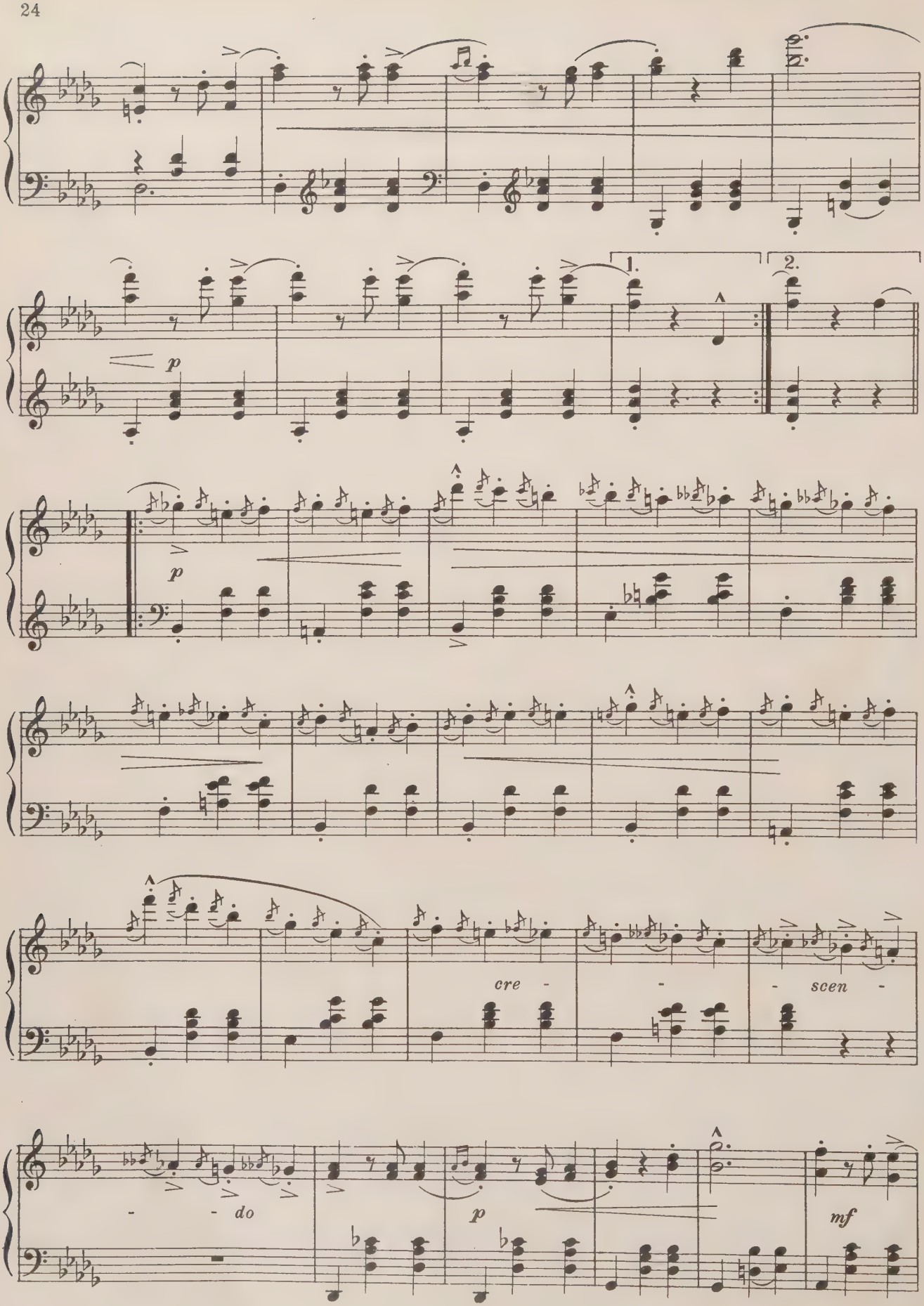
FR. CHOPIN, Op. 18

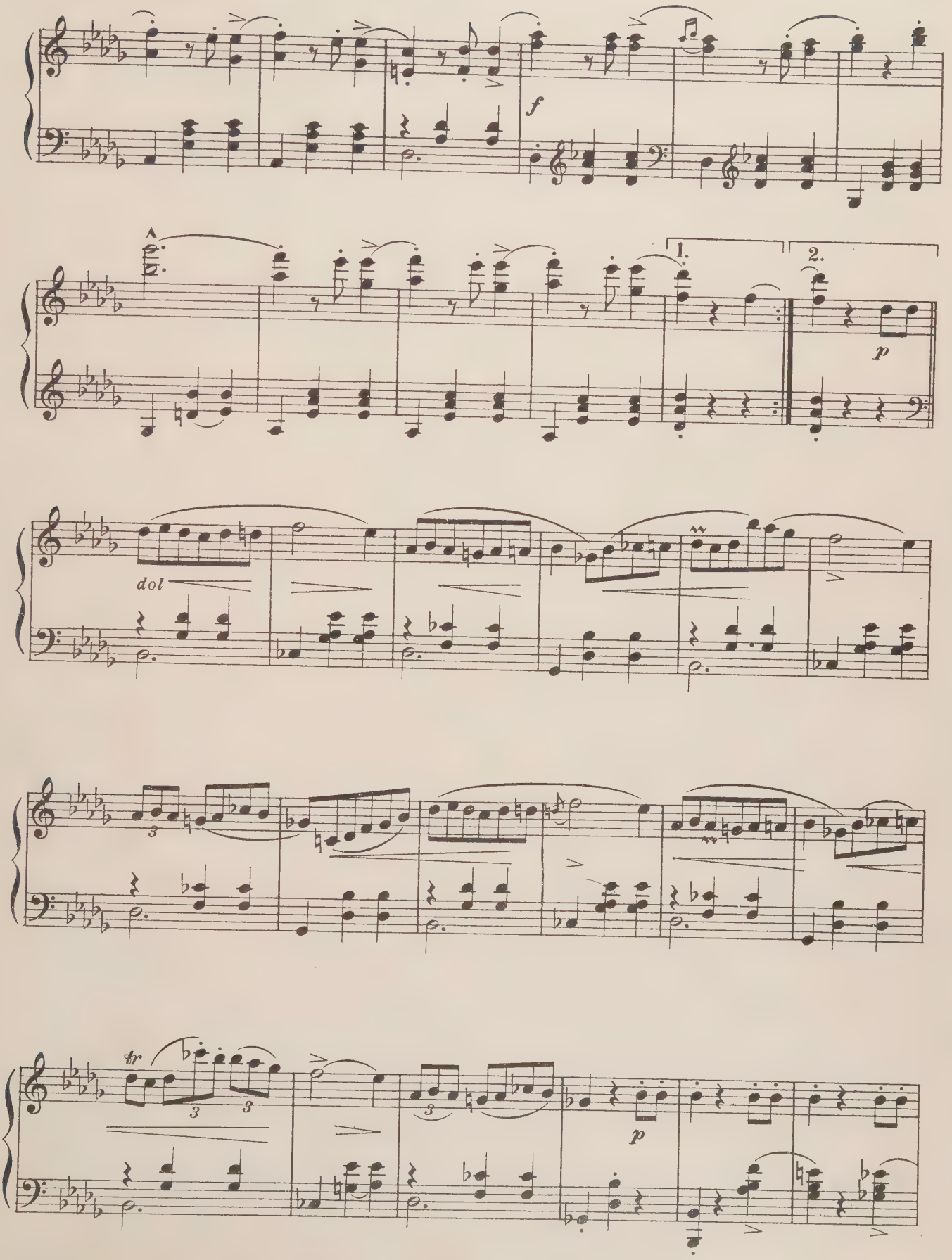


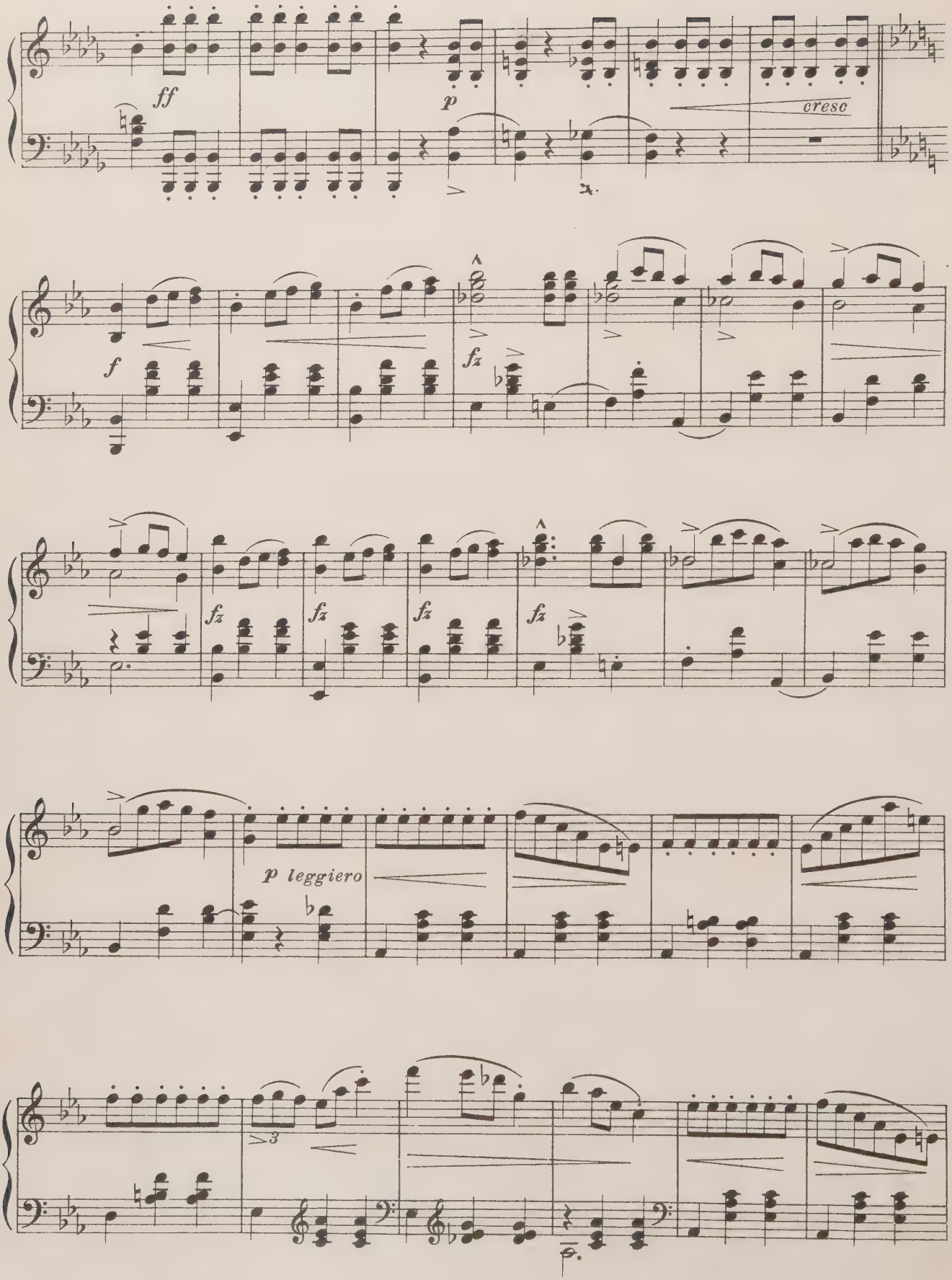

leggieramente

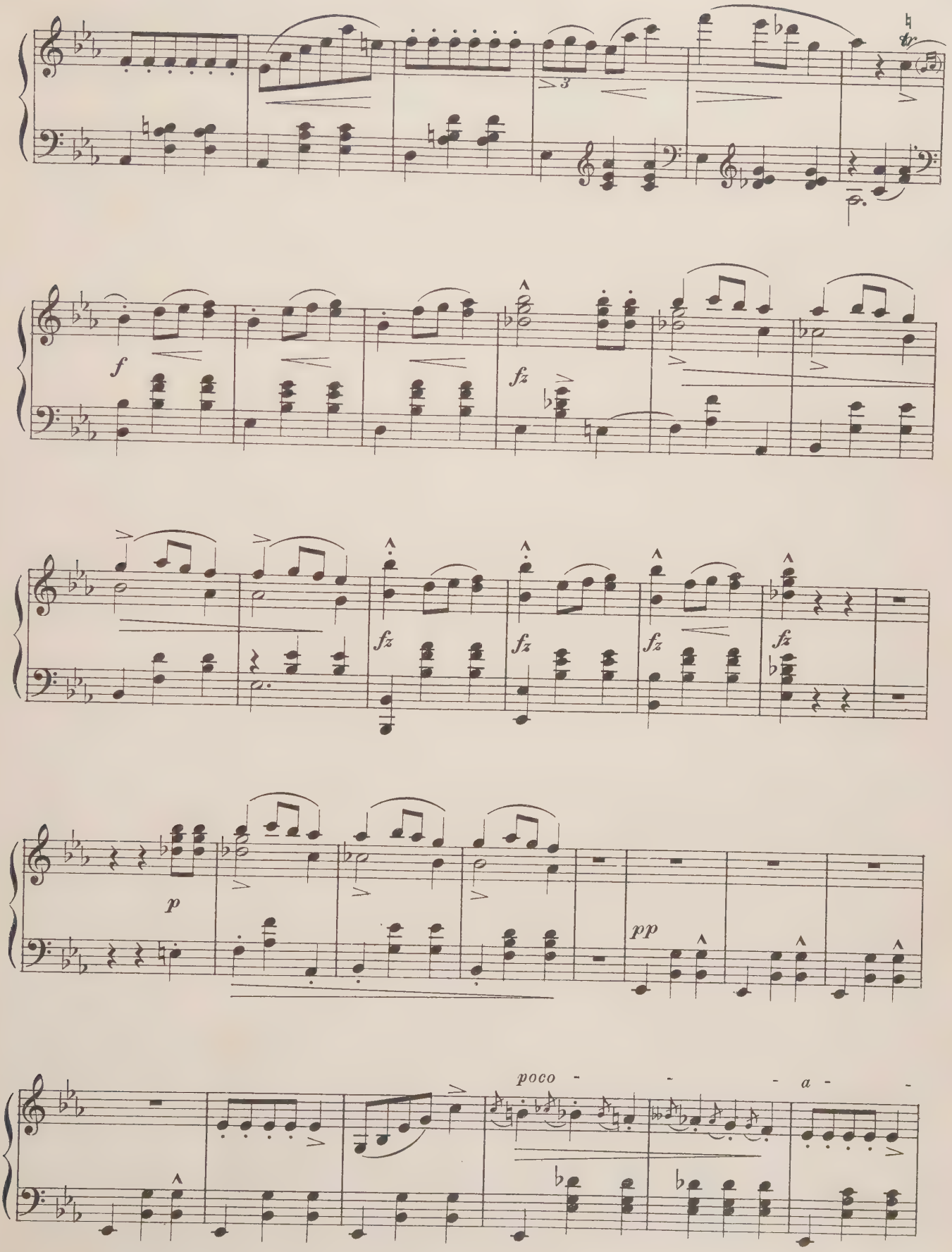

3
p
p
3
mf
1.
fz
2.
ff
p
3
f

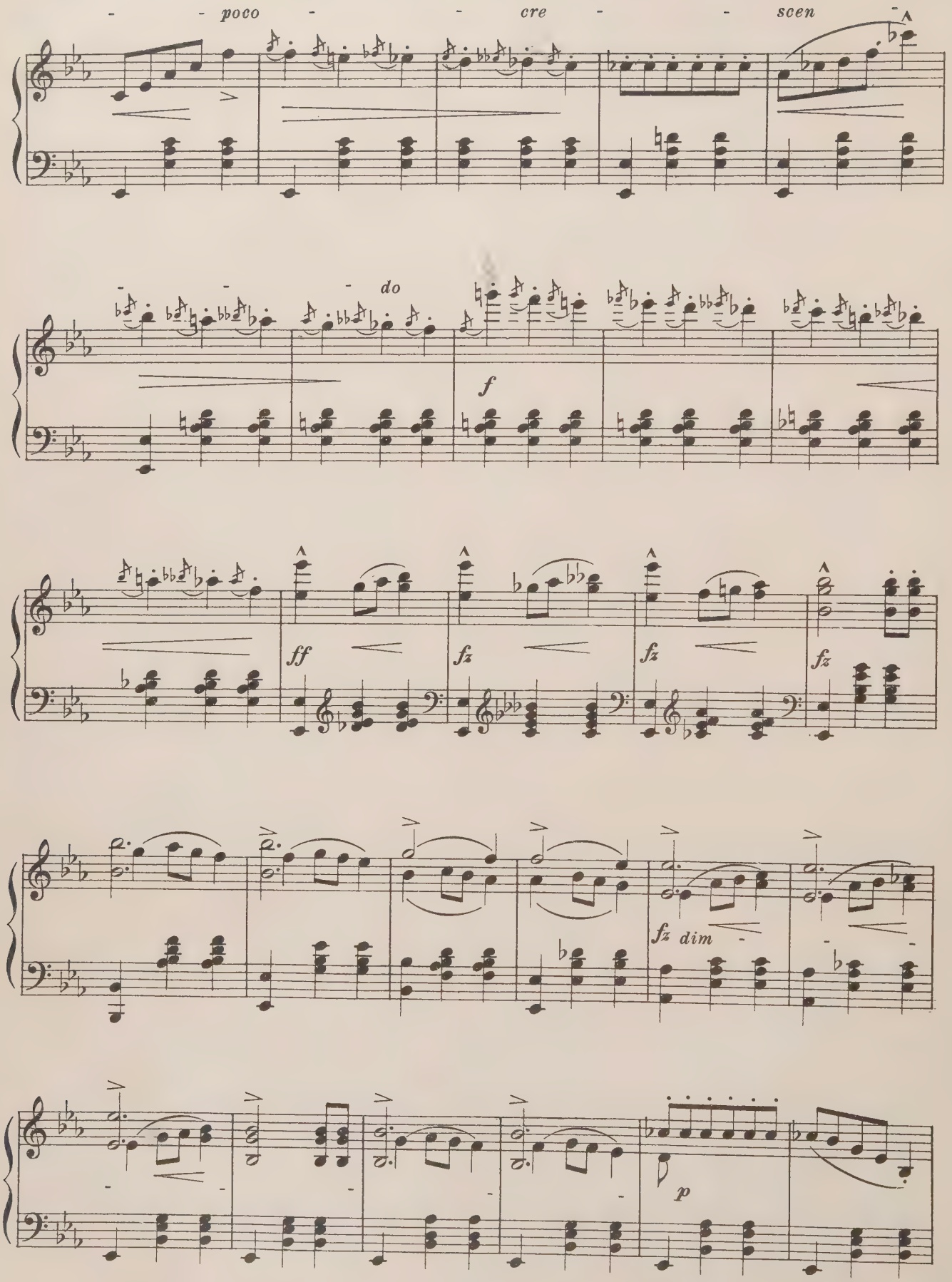

p
f
p
a tempo
f
dolce poco riten
mf
fz
con anima
f

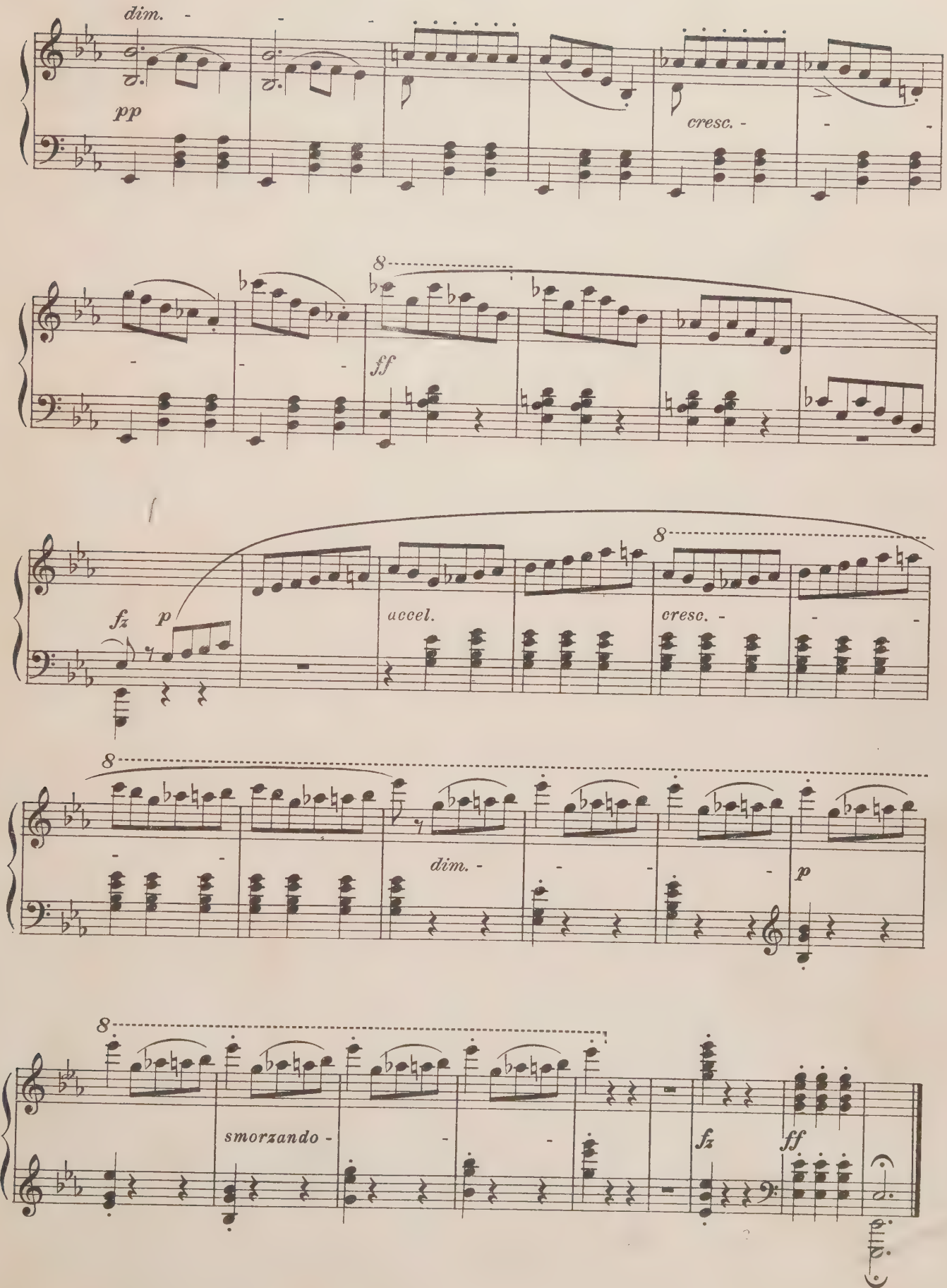

1.
2.
p
p
cre - - - scen -
- - do
p
mf


f
1.
2.
p
dol
3
tr
3
3
3
p


ff
p
cresc
f
fz
fz
fz
fz
fz
p leggiero
3


tr
f
fz
fz
fz
fz
fz
p
pp
poco - - - a - -

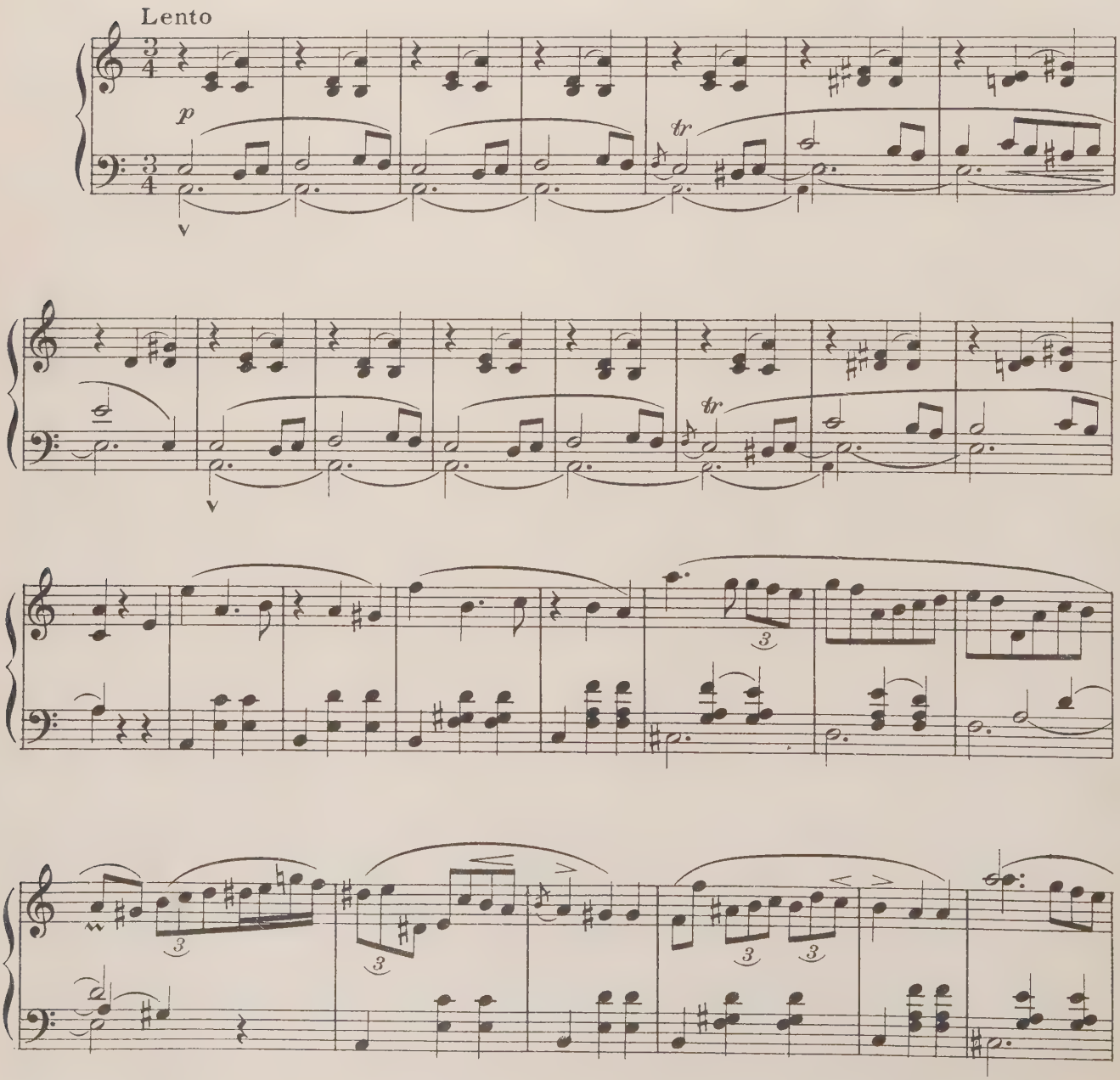

poco
cre
scen
do
f
ff
fz
fz
fz
fz dim
p

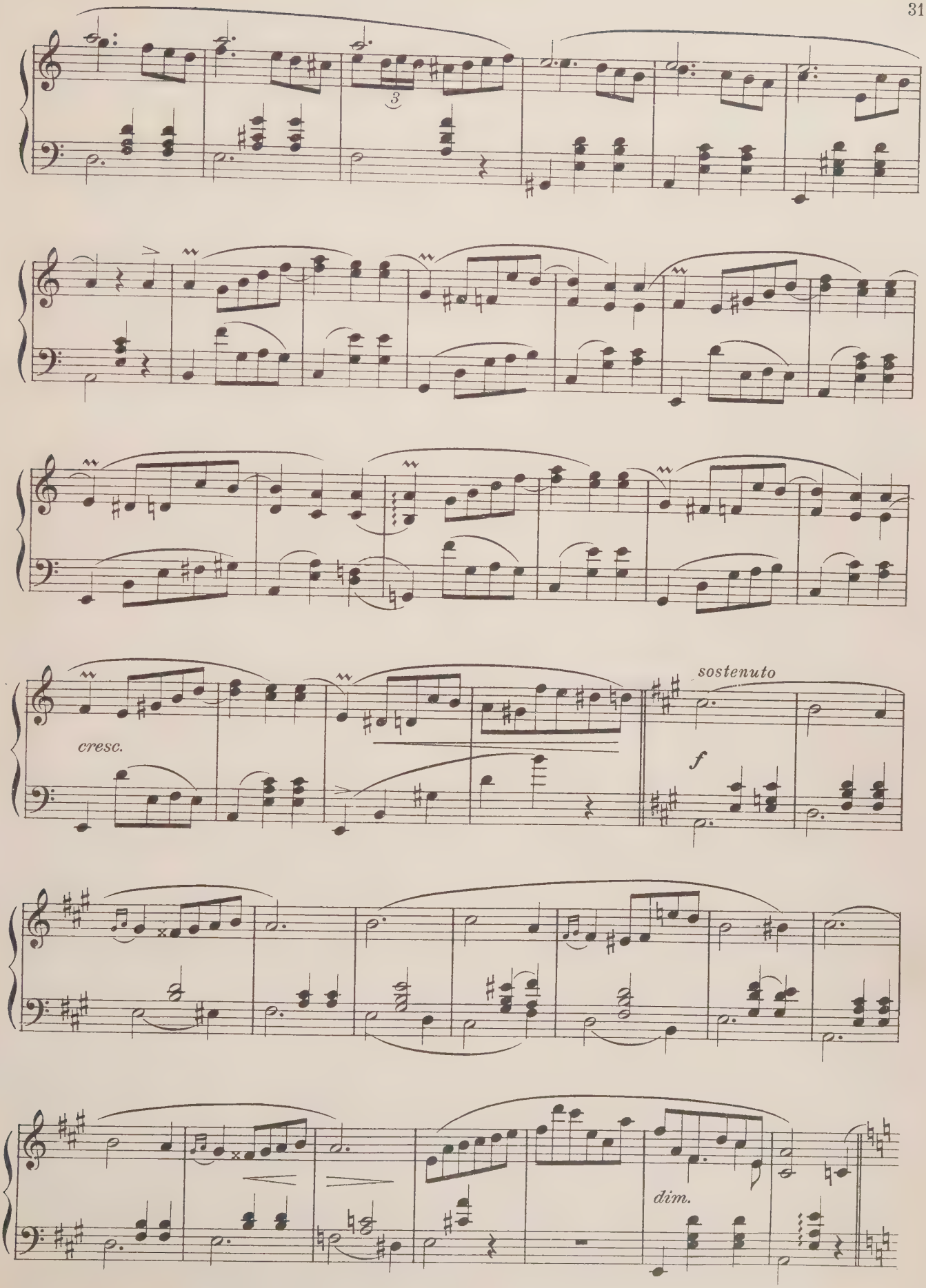

dim.
pp
cresc.
8
ff
fz
p
accel.
cresc.
8
dim.
p
8
smorzando
fz
ff

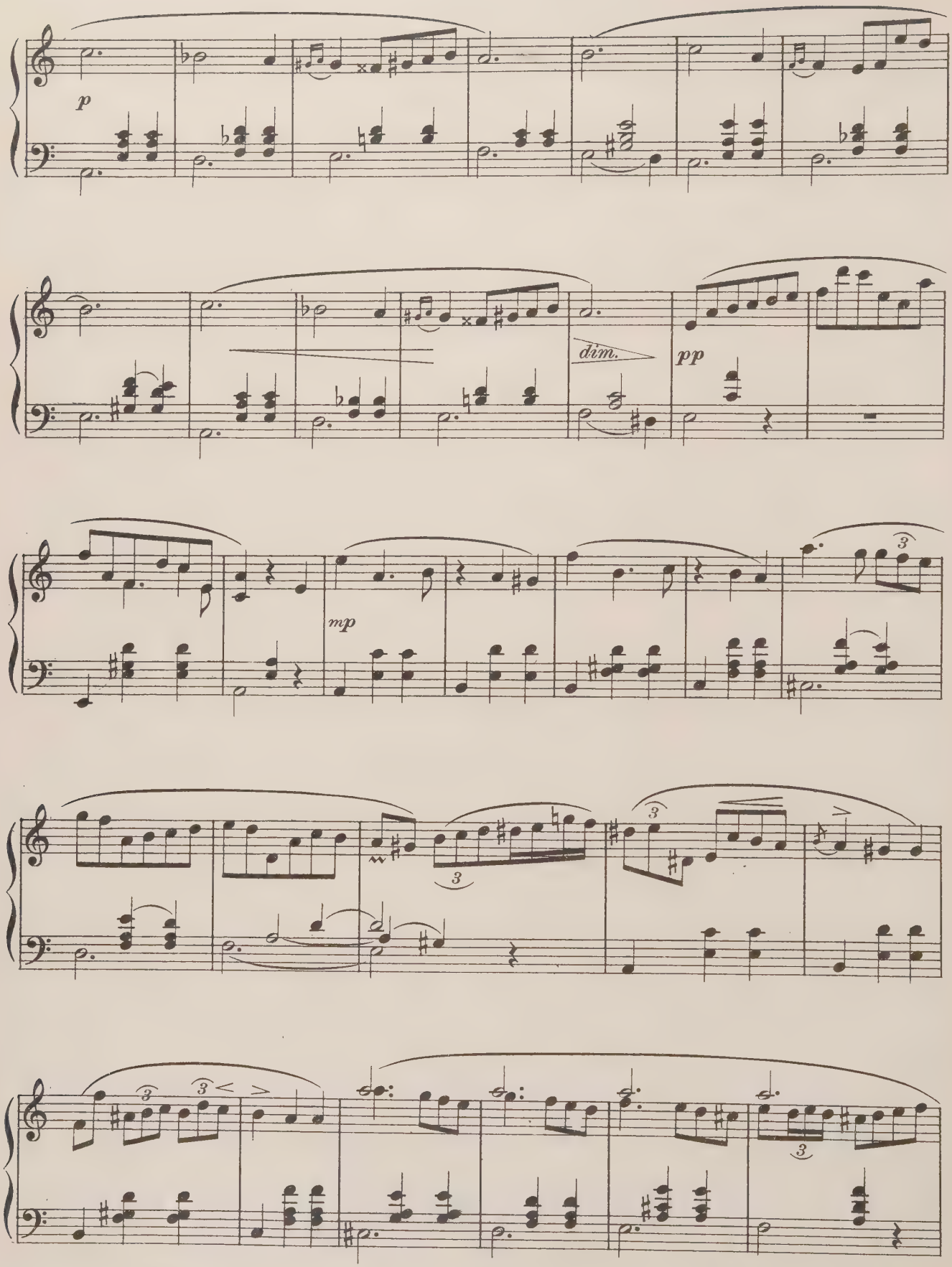
Stephen Heller, the pianist, told Chopin's biographer, Frederick Niecks, that he once went to Schlesinger, the publisher, to buy a set of the Chopin waltzes. While there, Chopin himself appeared, and, taking note of what Heller was purchasing, asked him which of the waltzes he liked best. Heller replied that his favorite was the Waltz in A Minor, Op. 34, No. 2, whereupon Chopin remarked "I am glad that you like that one, it is also my favorite" and immediately invited Heller to lunch with him. This is one of the waltzes which is in no way suitable for use as dance music – in addition to being in minor, it is specially marked "Lento" and usually played very slowly by those who best understand its interpretation. Some rather captious music critic has found a melody in it which resembles one composed by Schumann for his "Carnaval."

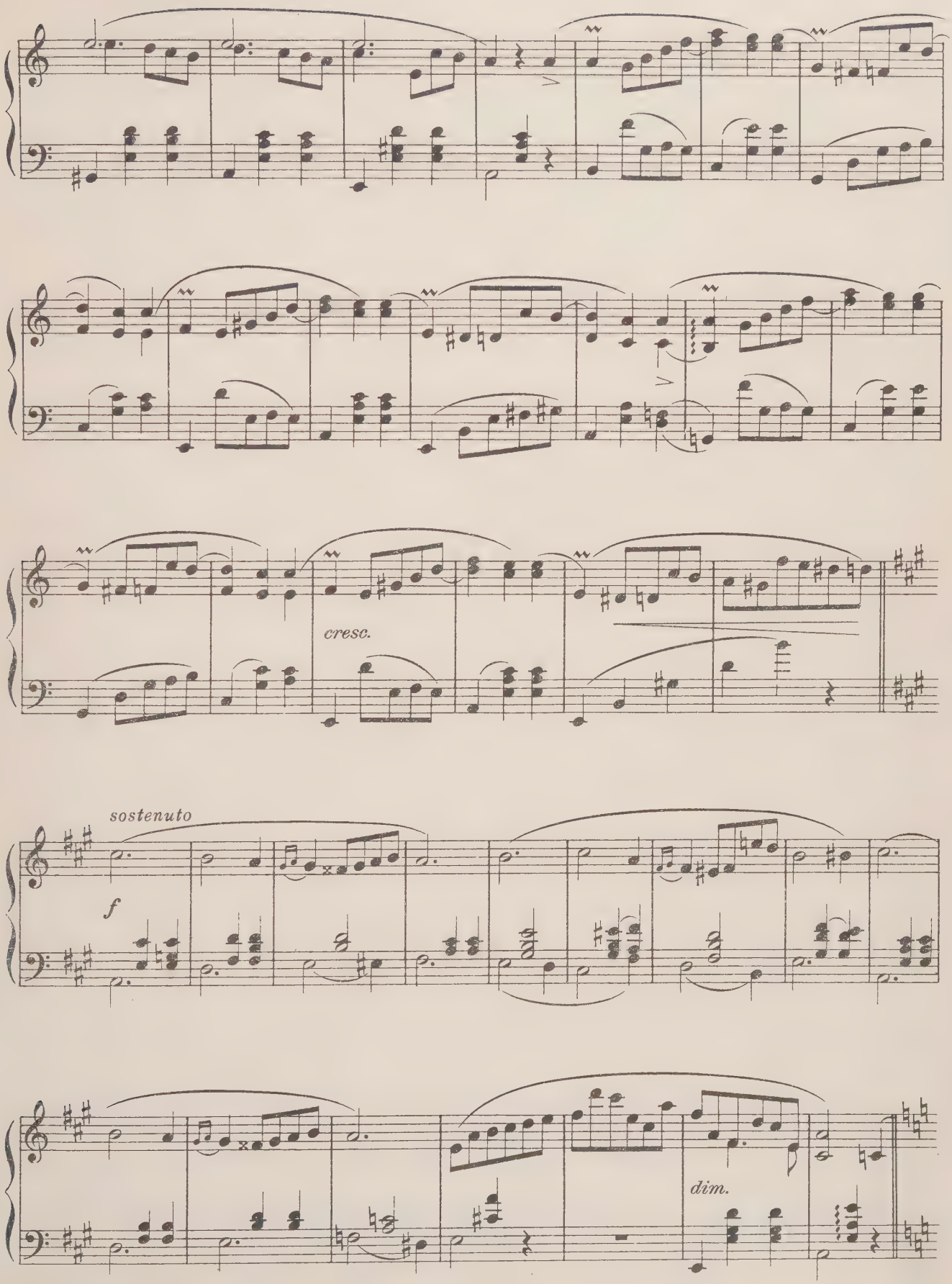
## Waltz in A Minor

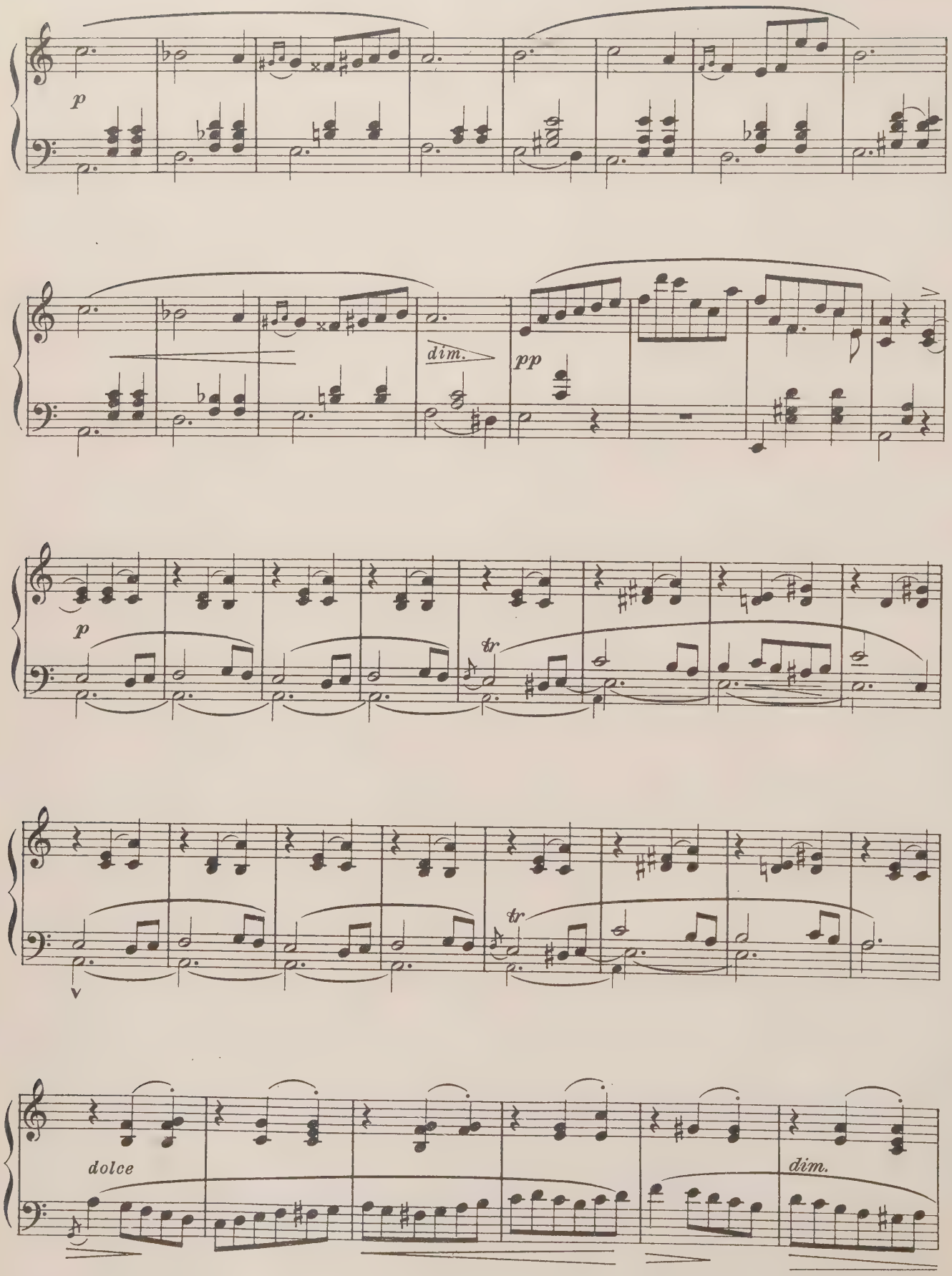
FR. PHOPIN, Op. 34, No. 2

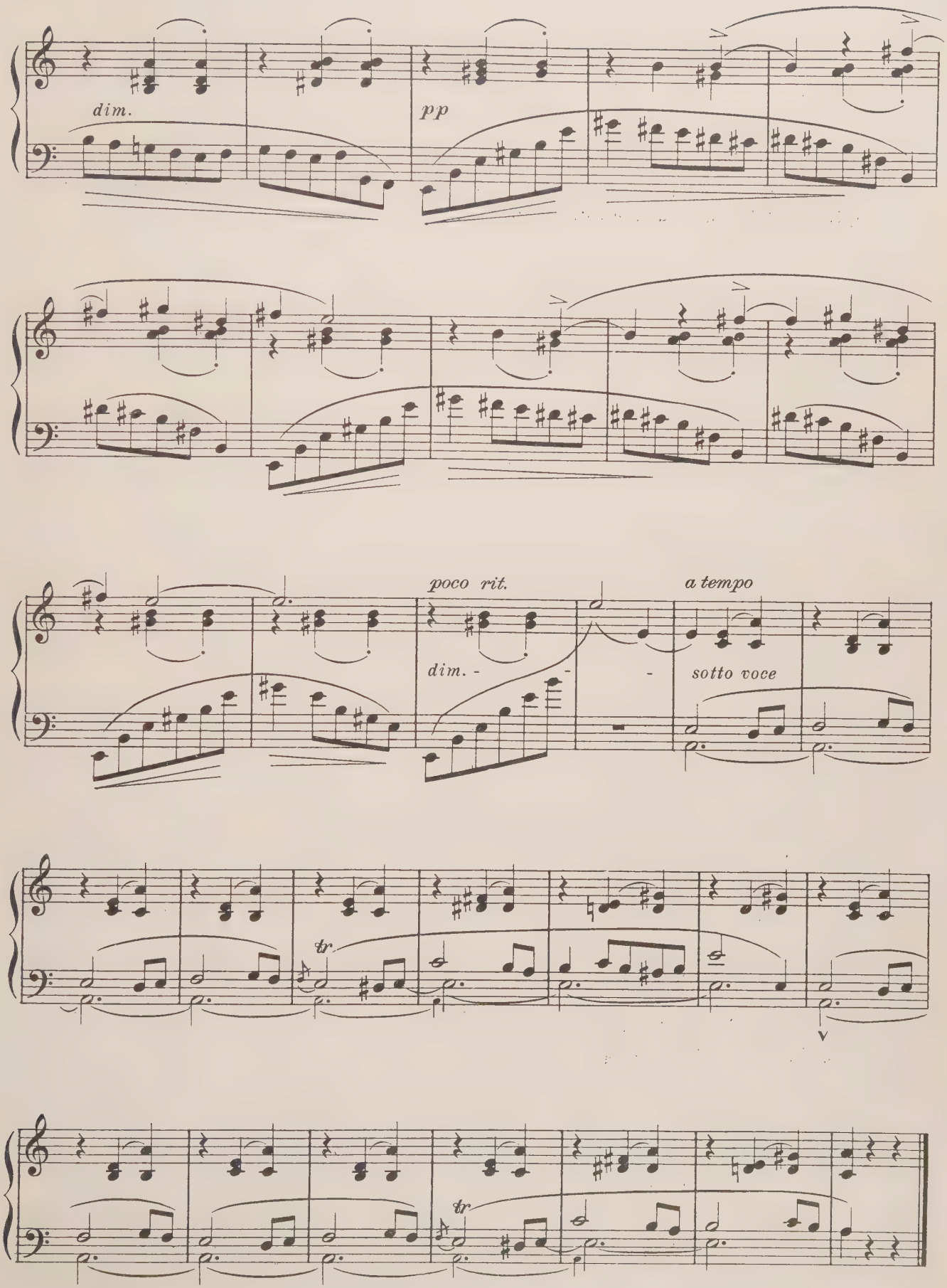



3
cresc.
sostenuto
f
dim.


p
dim.
pp
mp
3
3
3
3
3
3


cresc.
sostenuto
f
dim.

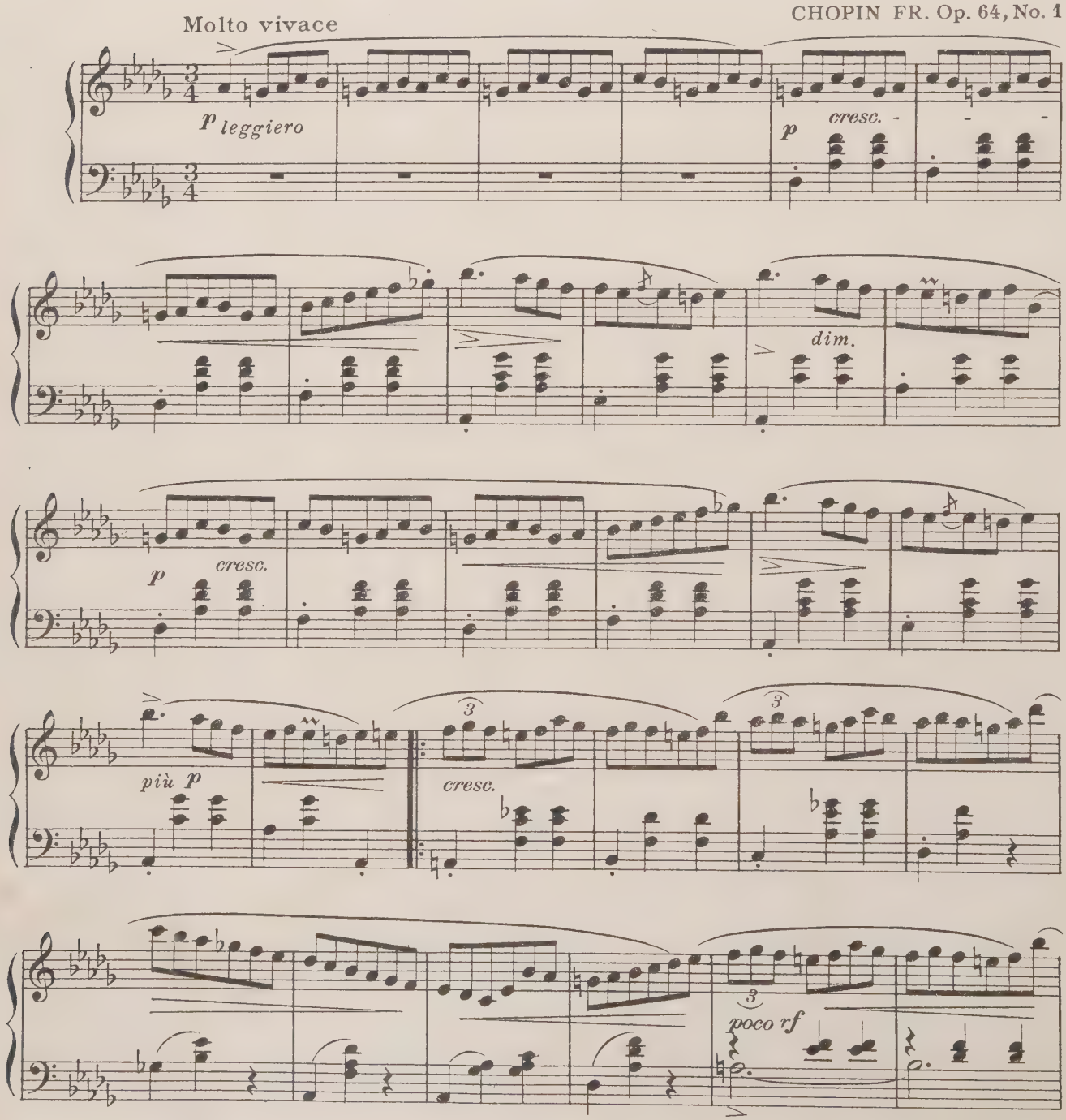

p
dim.
pp
p
tr
tr
V
dolce
dim.

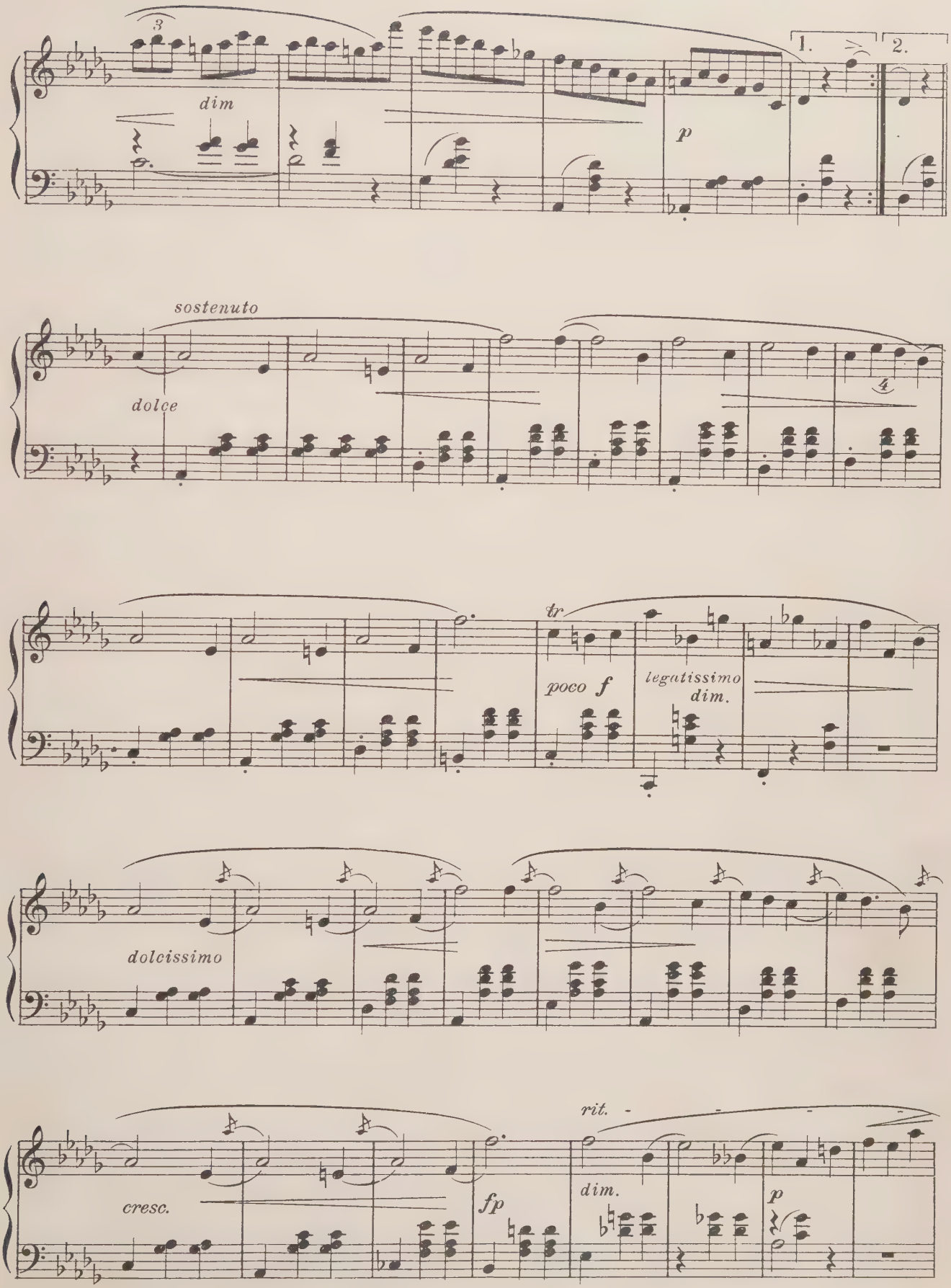

dim.
pp
poco rit.
dim. - - -
a tempo
sotto voce
tr
V
tr

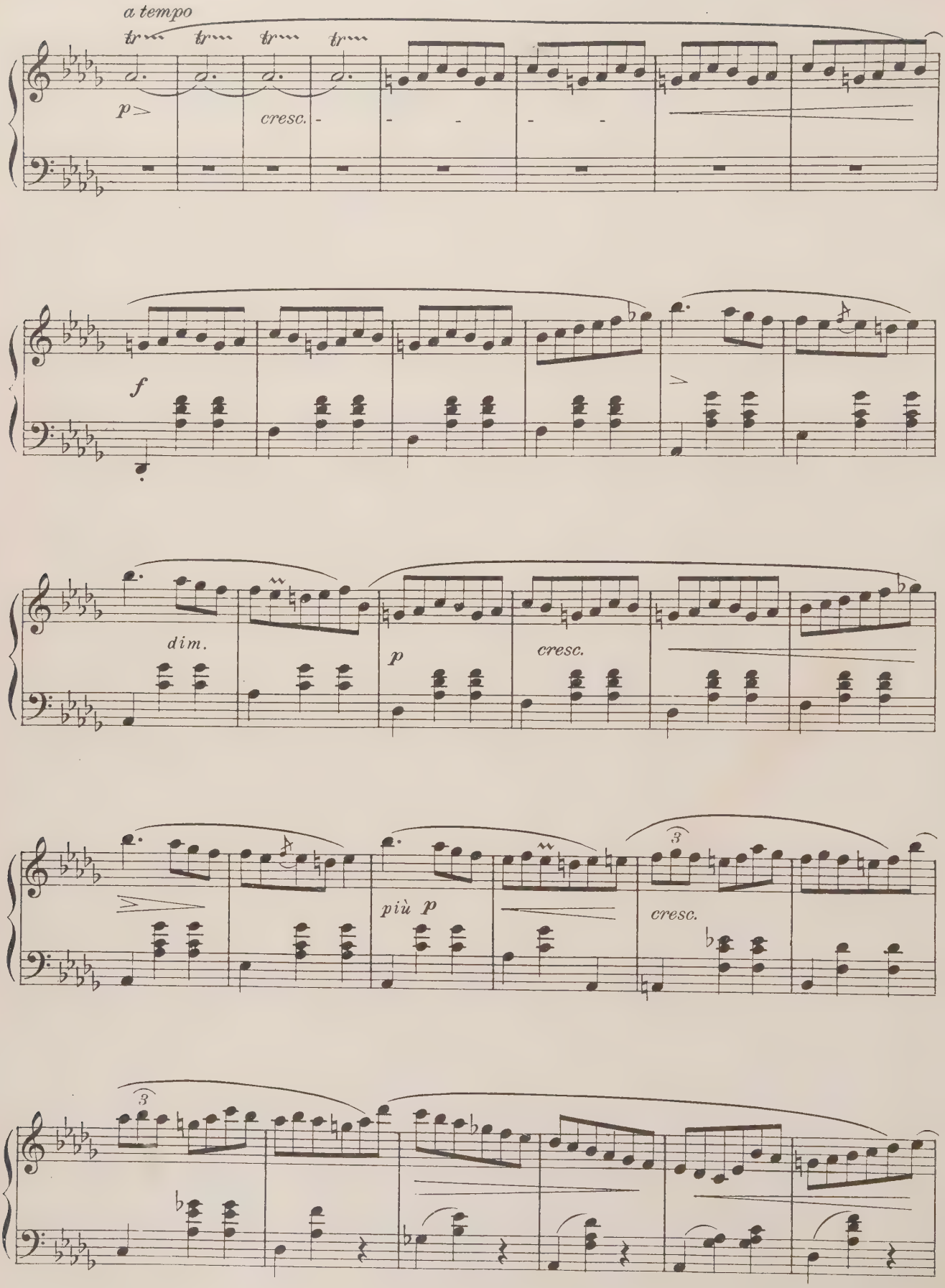
The Waltz Op. 64, No. 1, generally known as the "Minute" Waltz, is the most popular, and the easiest from a technical standpoint, of all the Chopin waltzes. There is a story attached to its composition. George Sand had a little dog that used to chase its own tail, so Madame Sand said to the composer, "If I had your talent, I would improvise a waltz for that dog." Chopin is supposed to have sat down to the piano and immediately conceived this fascinating waltz. It is said that he played it most beautifully—with a speed and in a manner which even the most skilled performers of his day failed to copy successfully. One is inclined, however, to discount statements of this kind because, while the little waltz is most attractive, it would be capable of more than one style of intelligent and interesting interpretation.

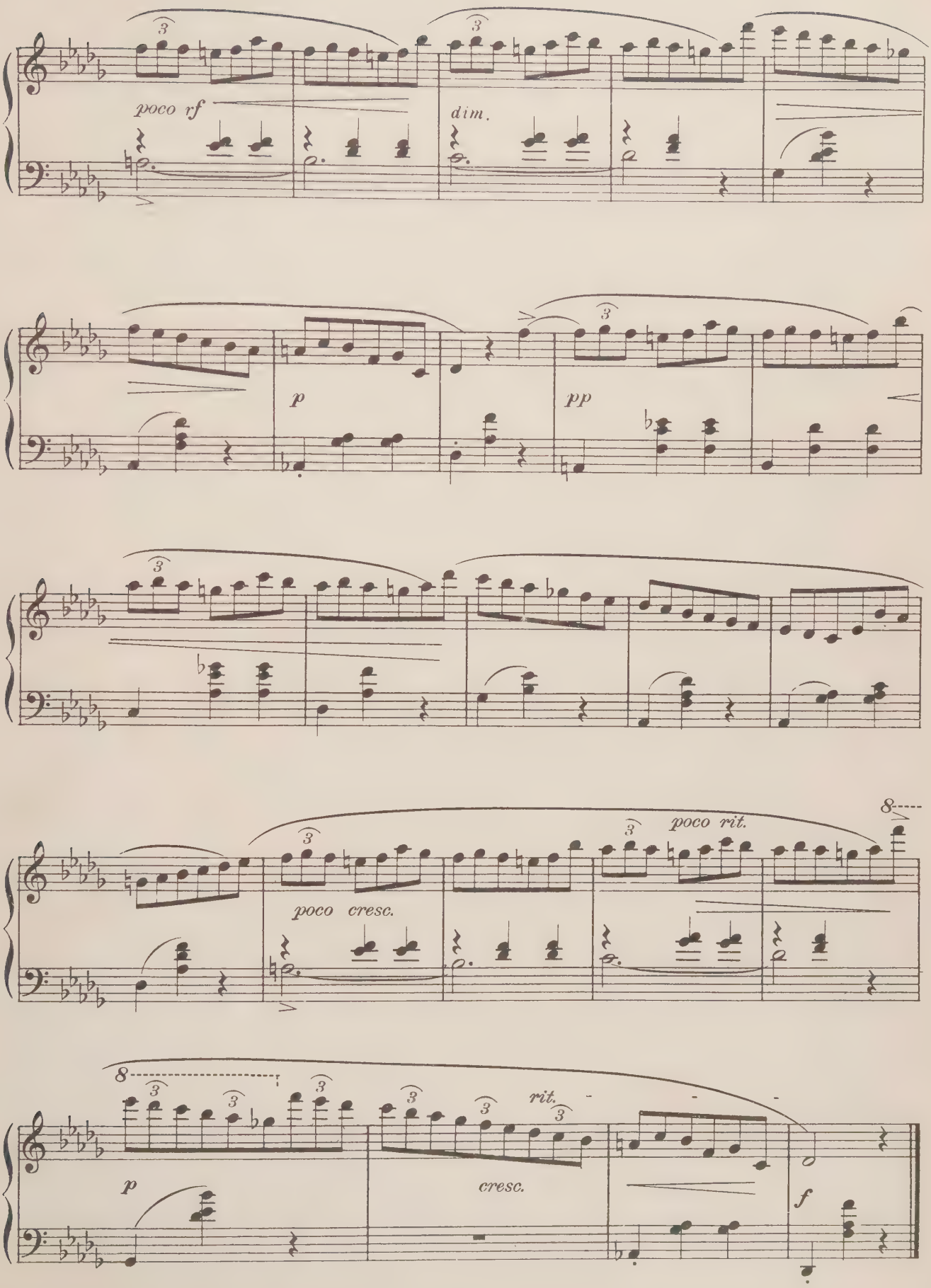
# Waltz in D Flat

CHOPIN FR. Op. 64, No. 1




3
dim
p
1.
2.
sostenuto
dolce
4
tr
poco f
legatissimo
dim.
dolcissimo
cresc.
fp
rit.
dim.
p

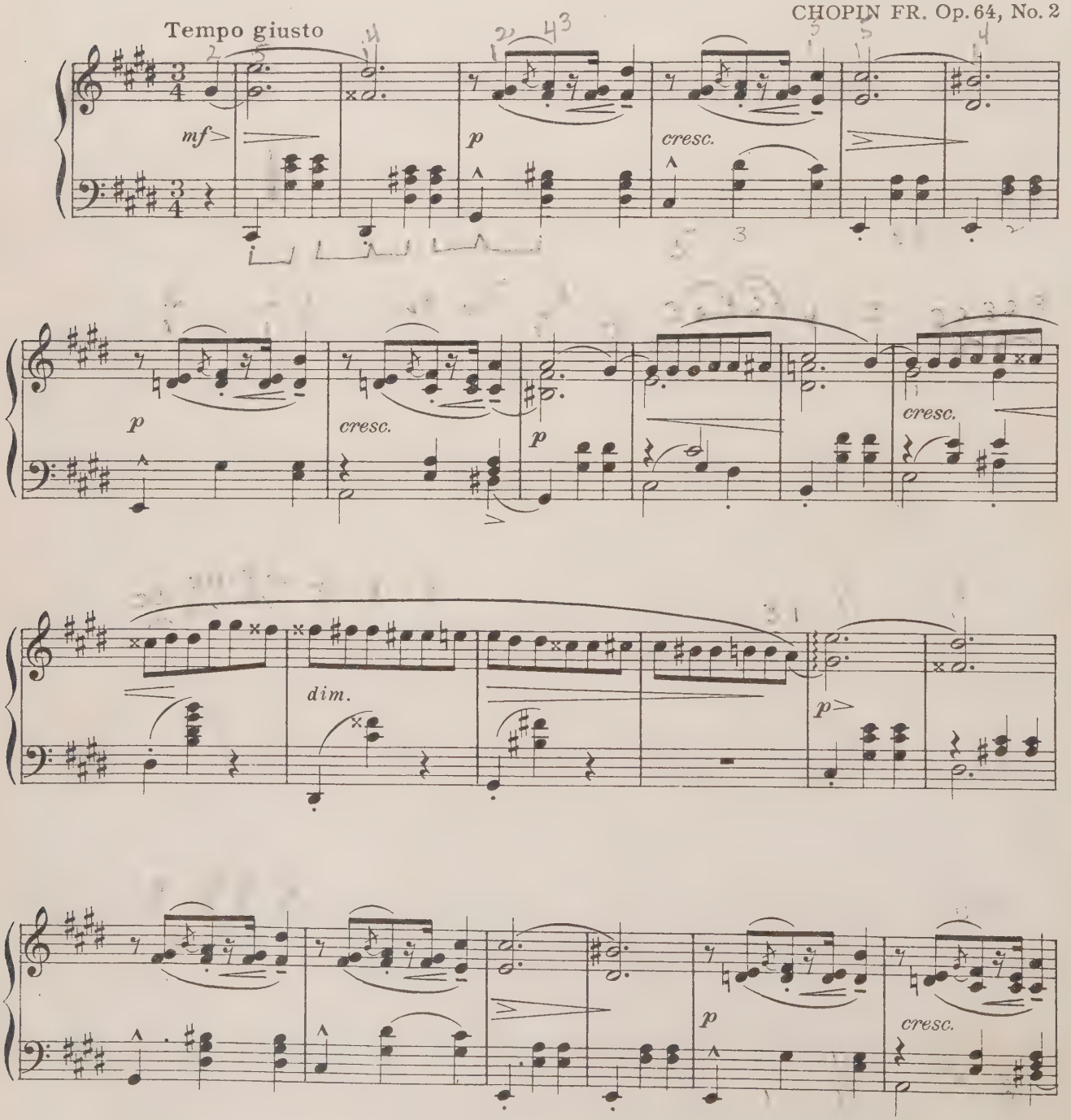

a tempo
tr
p
cresc.
f
dim.
p
cresc.
più p
cresc.
3

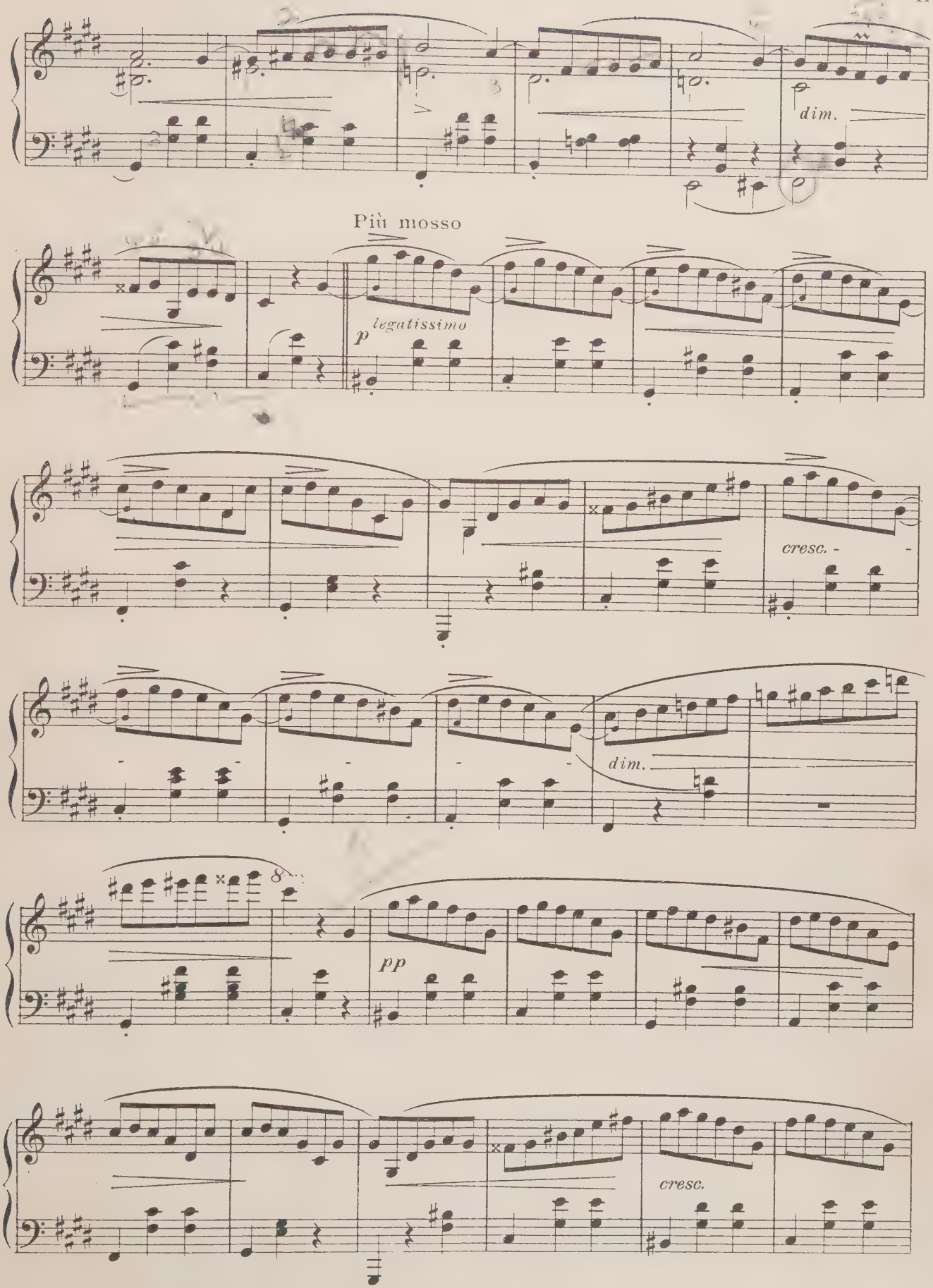

poco rf
dim.
p
pp
poco cresc.
poco rit.
8
rit.
cresc.
p
f

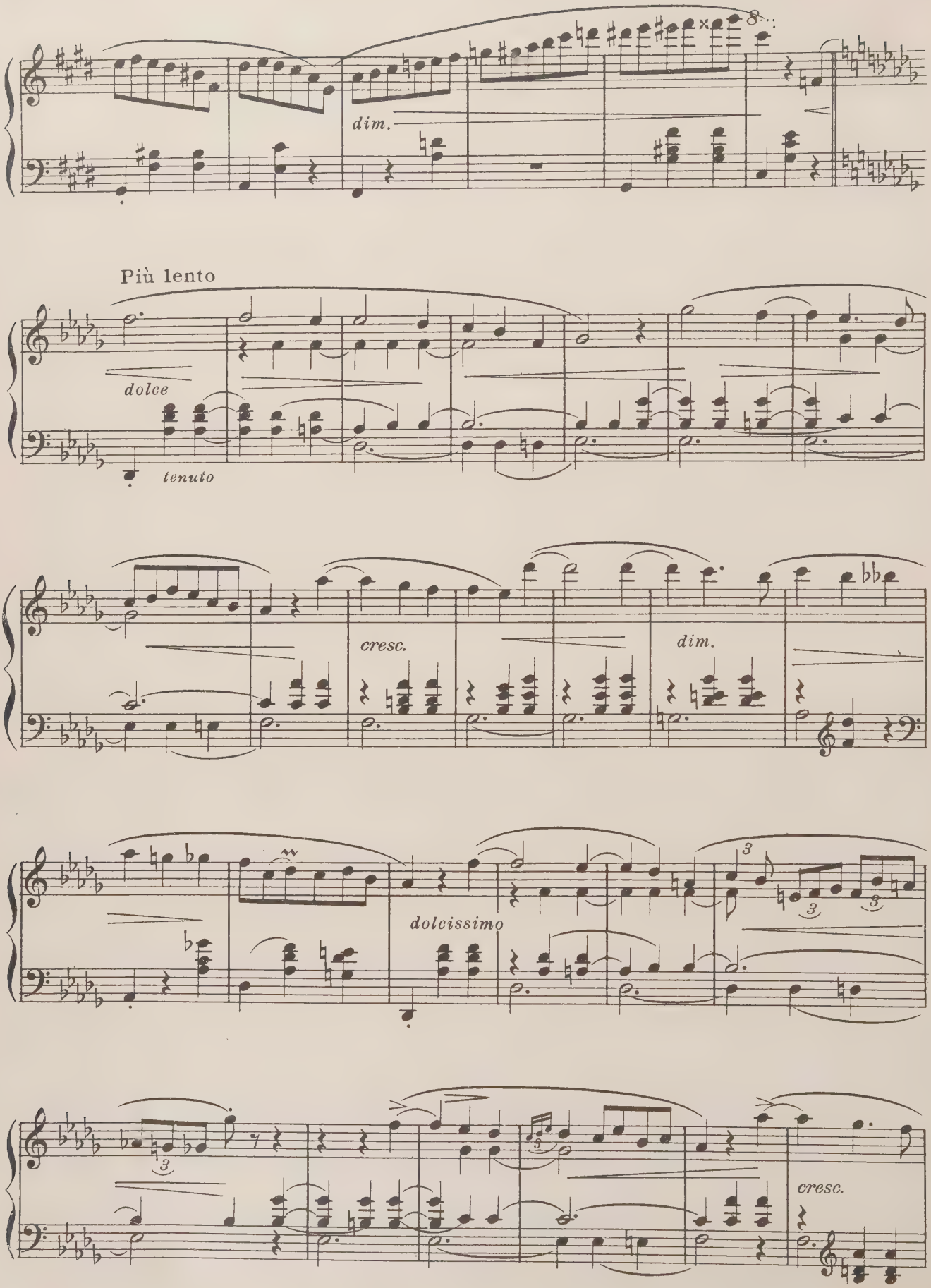
The Waltz Op. 64, No. 2, in C♯ Minor. portrays Chopin's nationality more clearly than any of the others, because the rhythm in it repeatedly changes from waltz to mazurka. Ever since Chopin's first composition was published, there have been numerous idealists to interpret the meaning of all these fancies – there are those who refer to this waltz as a dance poem portraying feelings and actions of an unhappy lover at a ball, filled alternately with joy and with sorrow as he listens to the music of the orchestra. The strict analysis of a musical composition in this manner is not, in our opinion, of any value to either the lover or the player of Chopin's compositions. To find a mood in a composition is one thing – to analyze that mood in detail is something beyond the power of anyone.

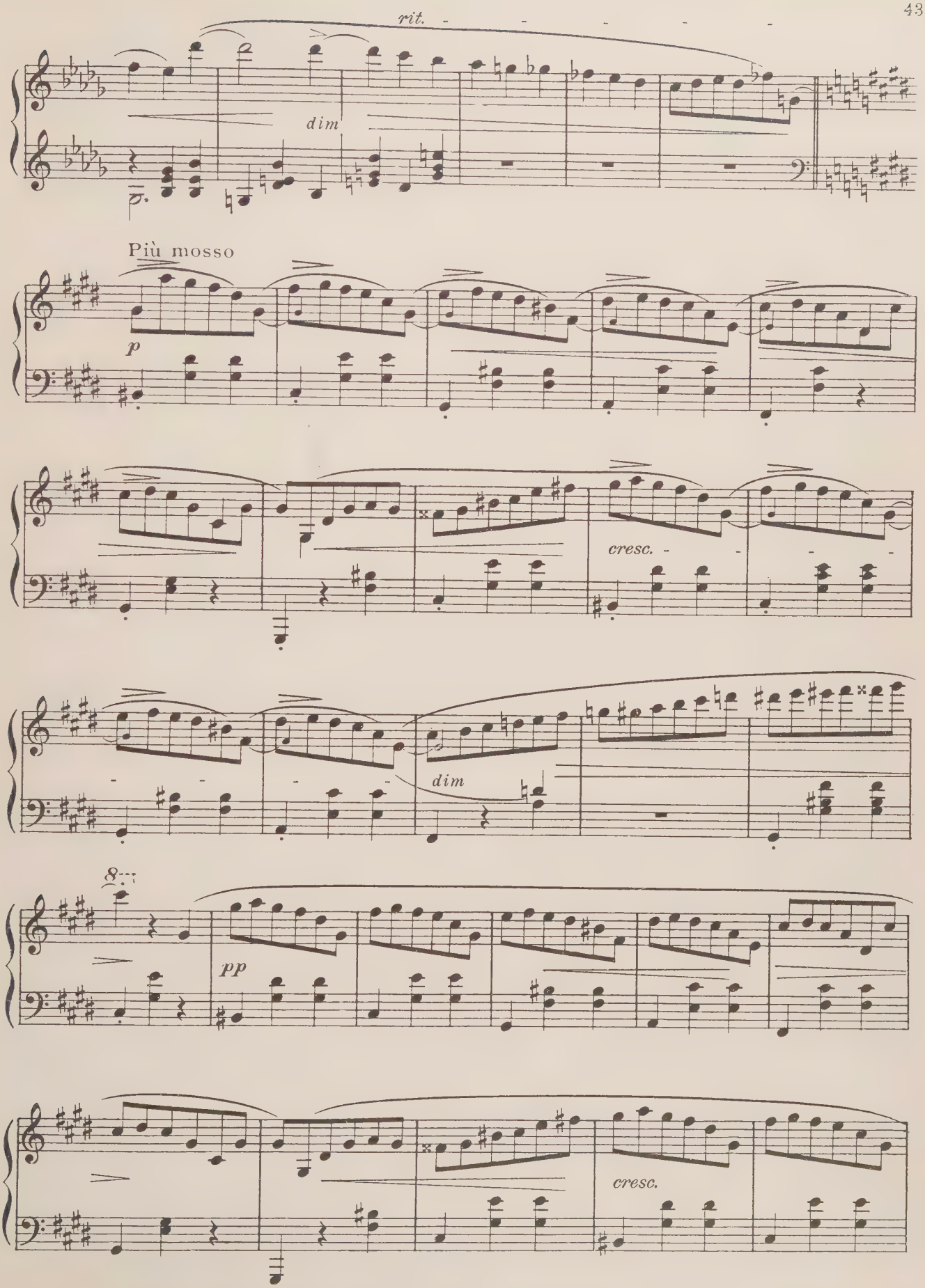
## Waltz in C sharp Minor

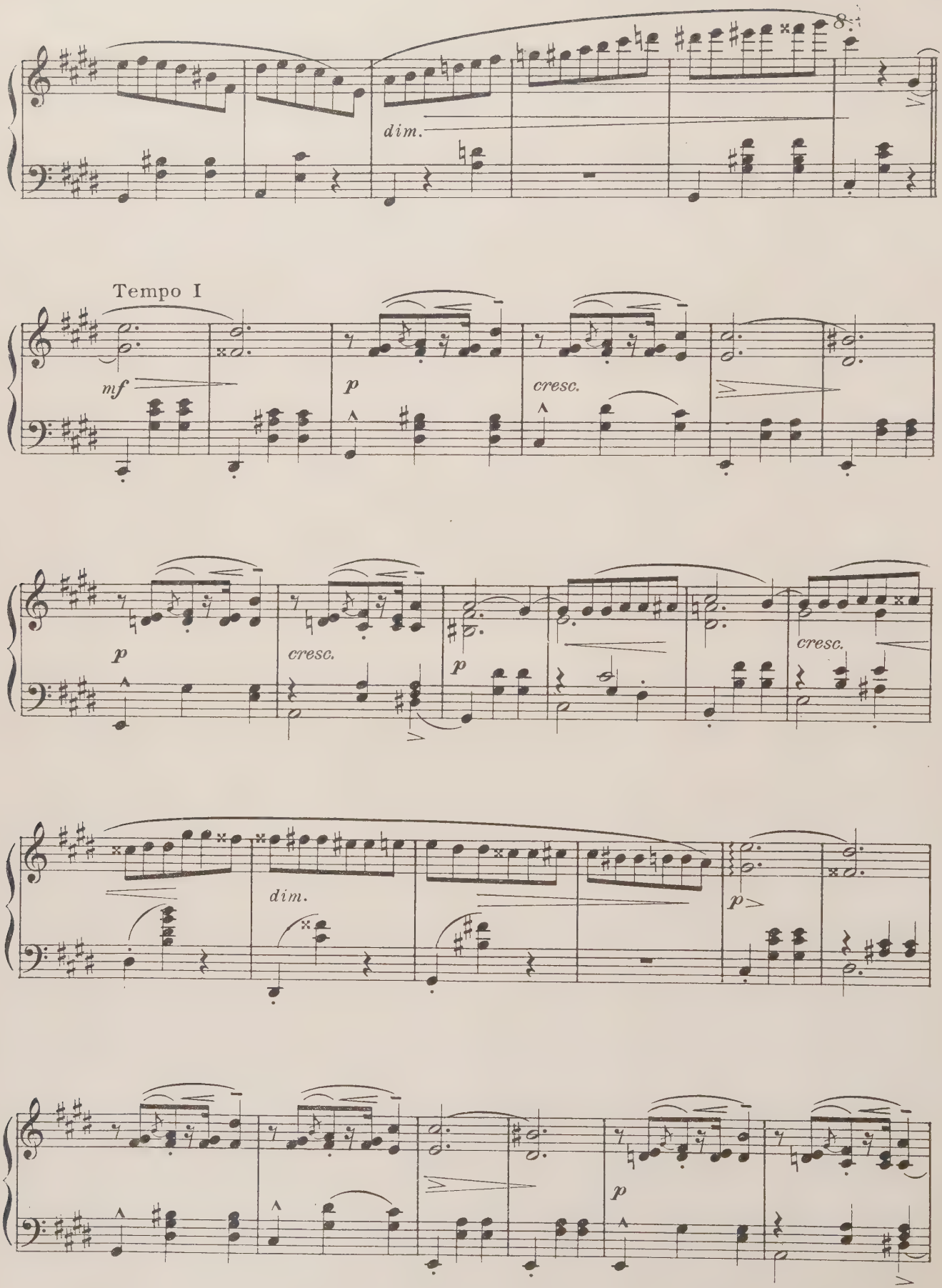
CHOPIN FR. Op. 64, No. 2

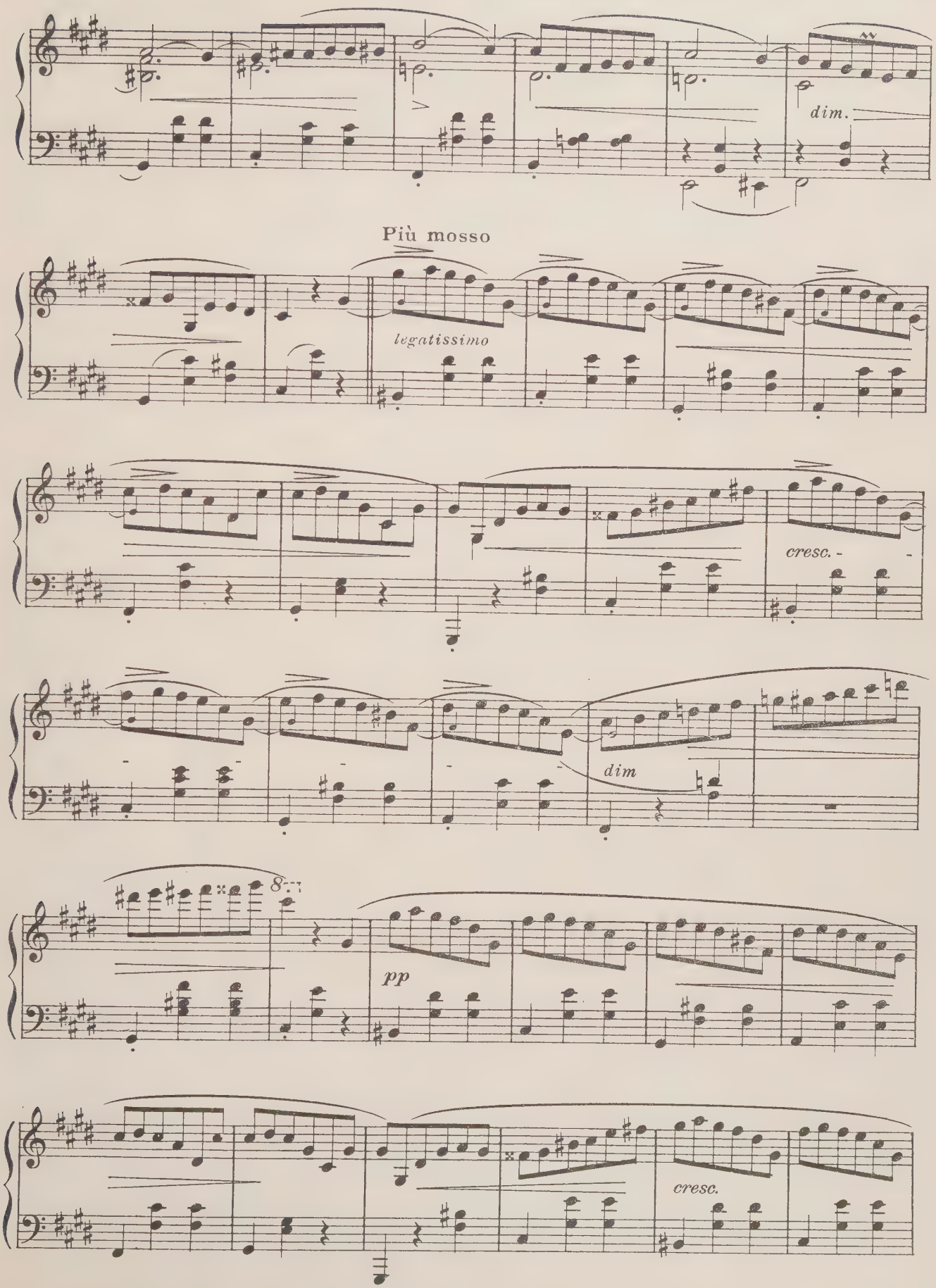
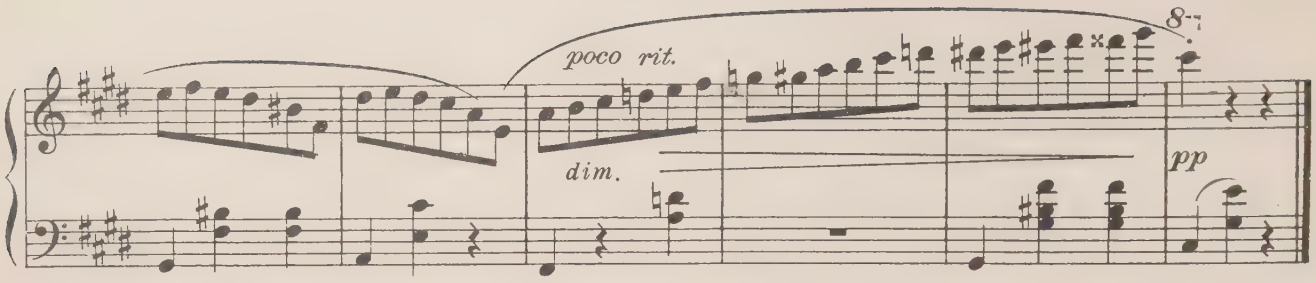



dim.
Più mosso
p legatissimo
cresc.
dim.
pp
cresc.


dim.
Più lento
dolce
tenuto
cresc.
dim.
dolcissimo
cresc.


rit.
dim
Più mosso
p
cresc.
dim
8
pp
cresc.

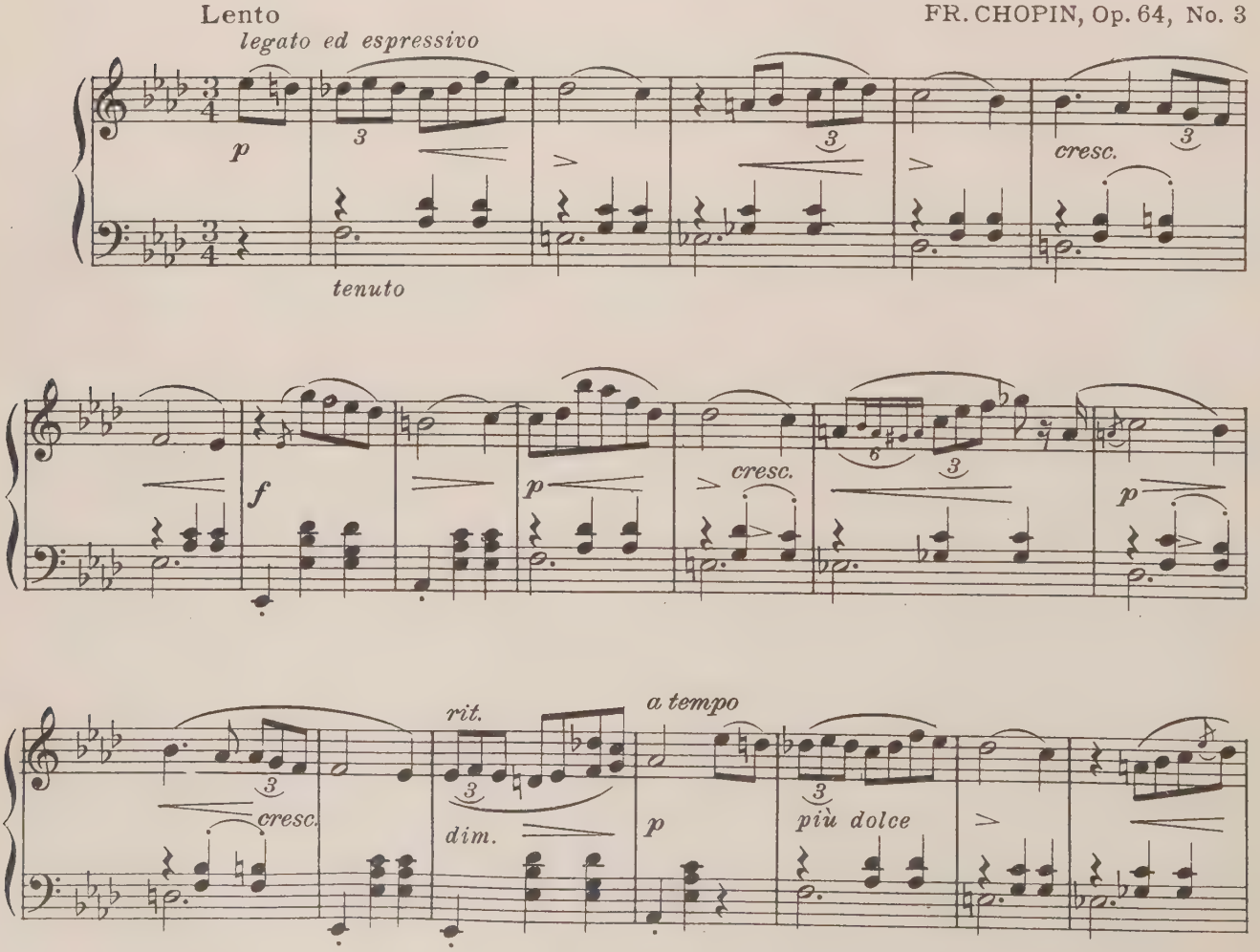

8
dim.
Tempo I
mf
p
cresc.
p
cresc.
p
cresc.
dim.
p
p

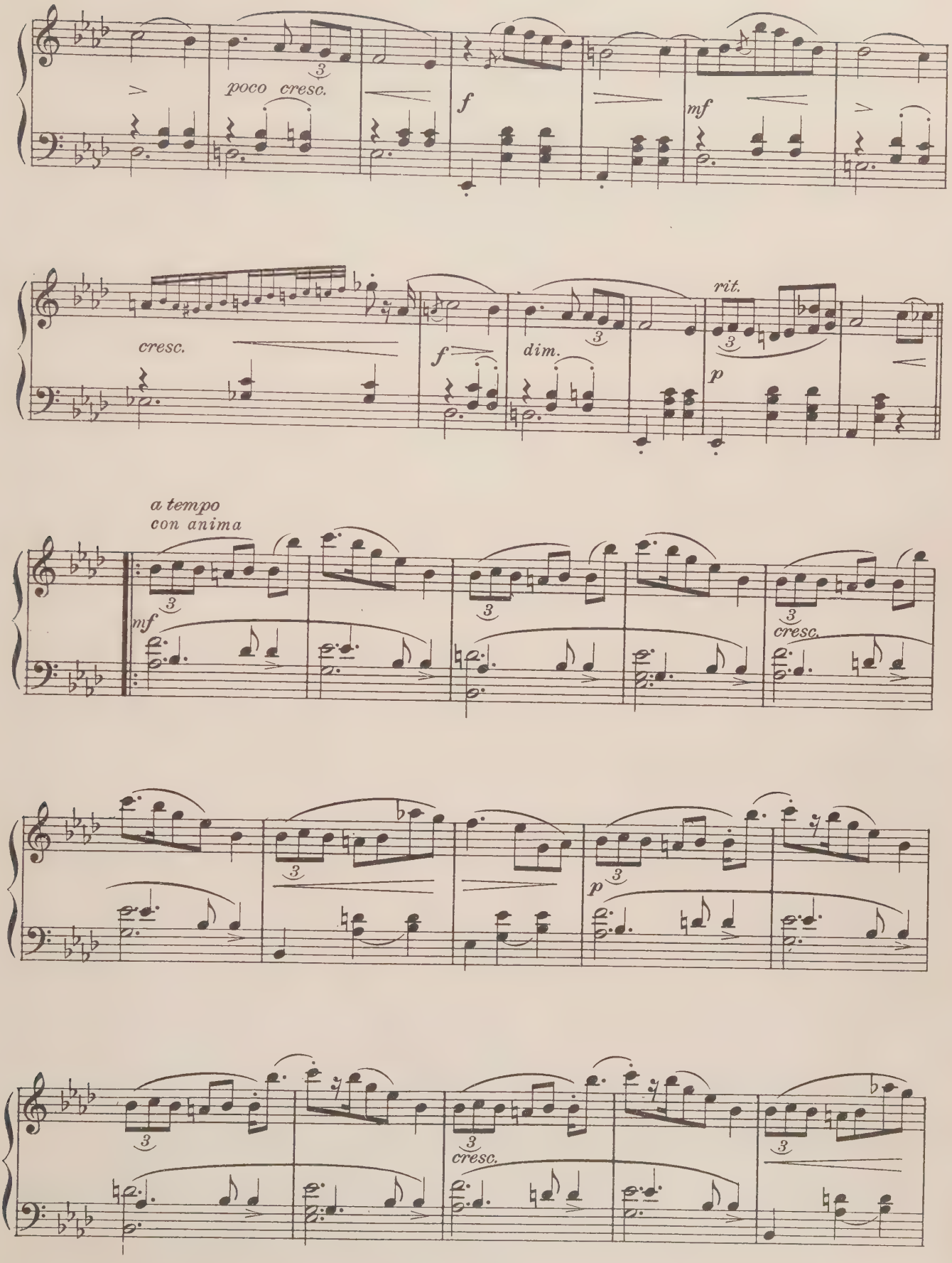

dim.
Più mosso
legatissimo
cresc.
dim
8
pp
cresc.

It is difficult to believe that the Waltz in A♭, Op. 64, No. 3, emanated from Chopin's pen during the period he was suffering most, in the throes of an illness which proved fatal only a short time later. To the thoughtful mind this is merely another proof of the fact that no obstacles, mental or physical, can successfully stand in the path of genius. Robert Schumann, who was one of the first of the great music critics to recognize Chopin's genius, wrote to Heinrich Dorn as follows regarding a visit made him by Chopin: "It was to me a great delight, we passed a very happy day together.... he played, in addition to a number of etudes, several nocturnes, mazurkas and waltzes, - everything incomparable." Chopin also found Clara Wieck, at the time a girl of only sixteen, but destined later to become Schumann's wife, "the only lady in Germany who can play my compositions."

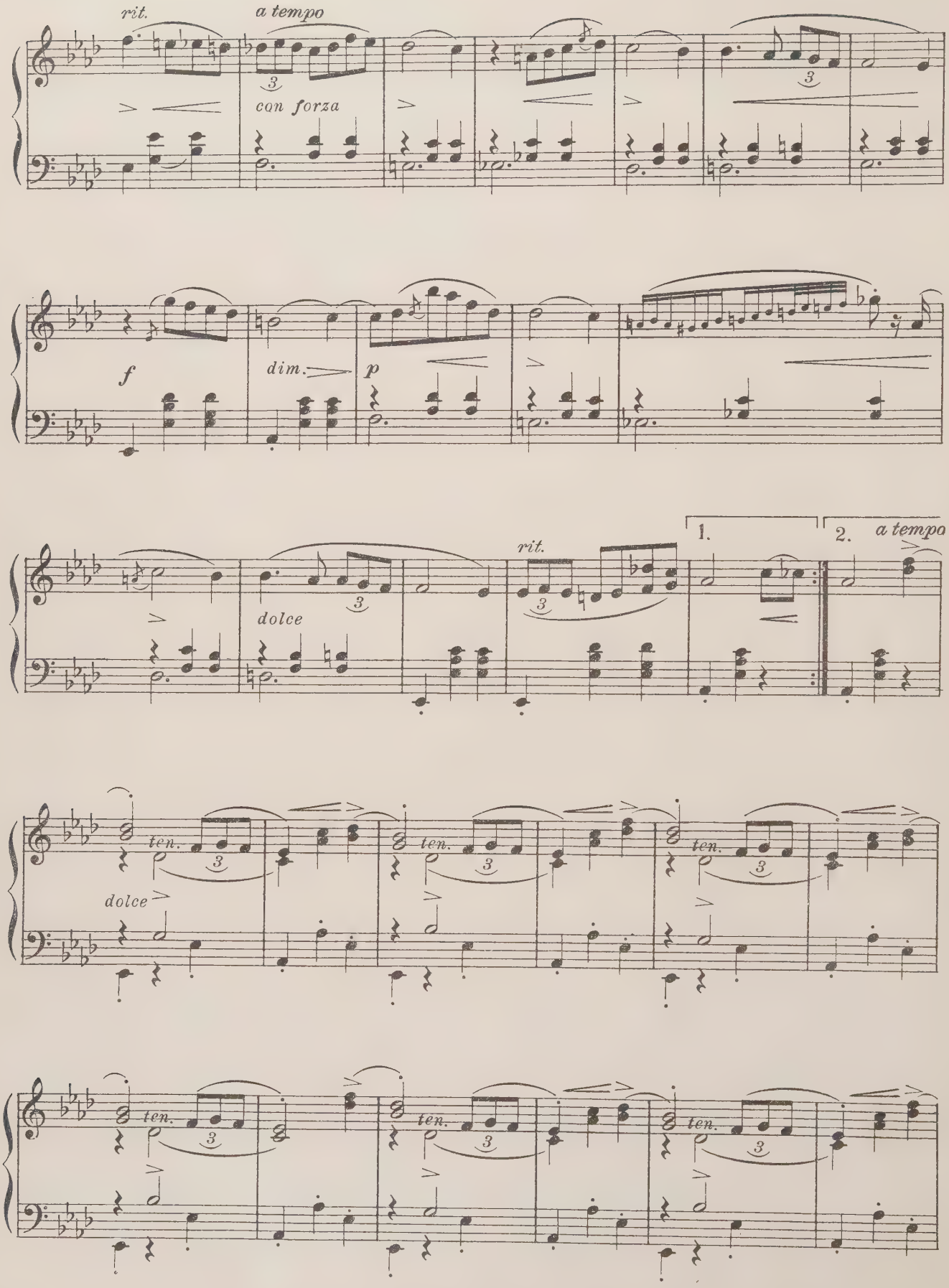
## Waltz in A Flat

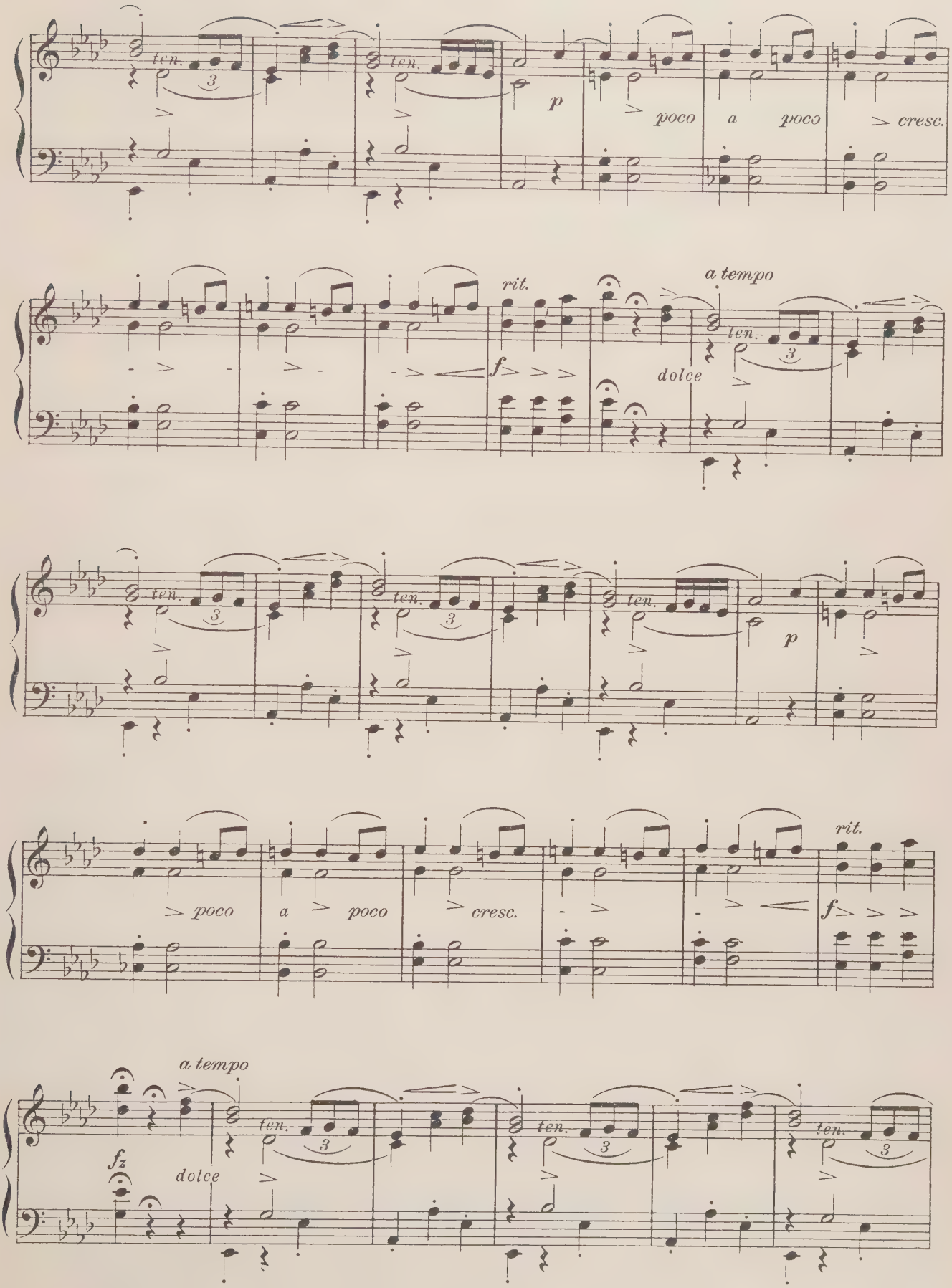
Lento

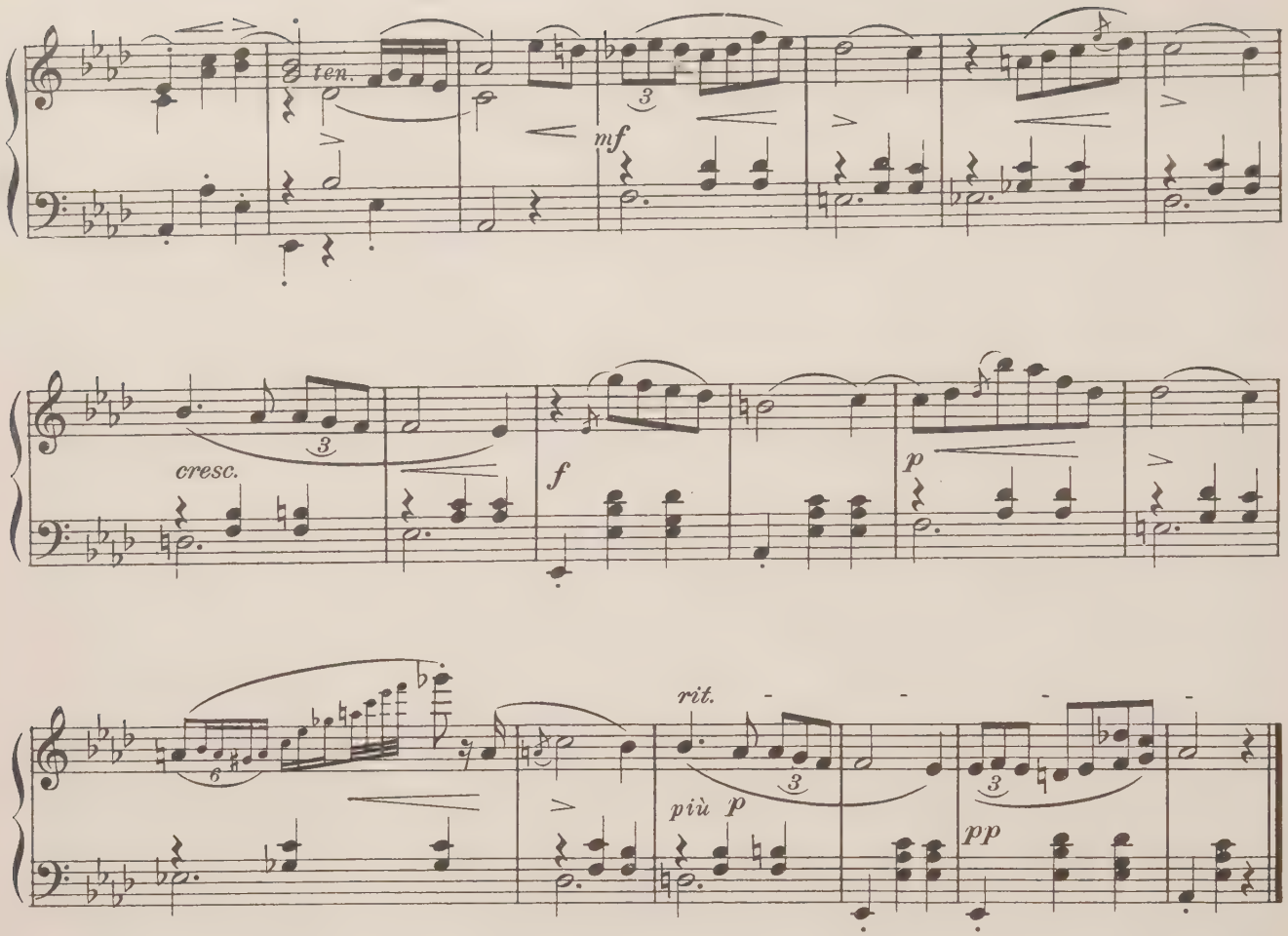
FR. CHOPIN, Op. 64, No. 3




poco cresc.
f
mf
cresc.
f
dim.
rit.
p
a tempo
con anima
mf
cresc.
p
cresc.

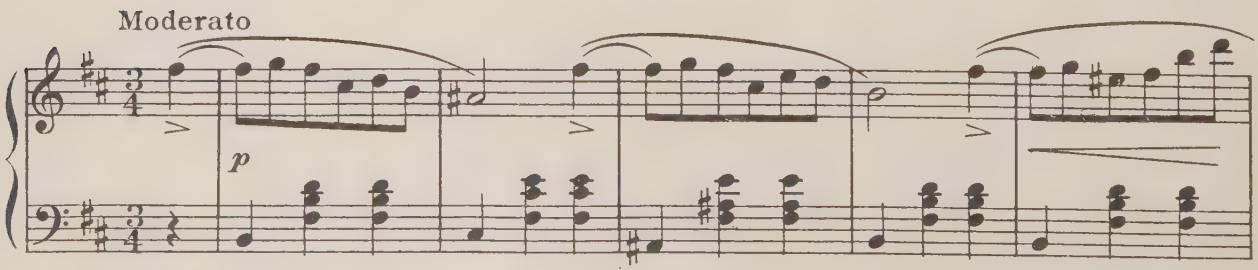
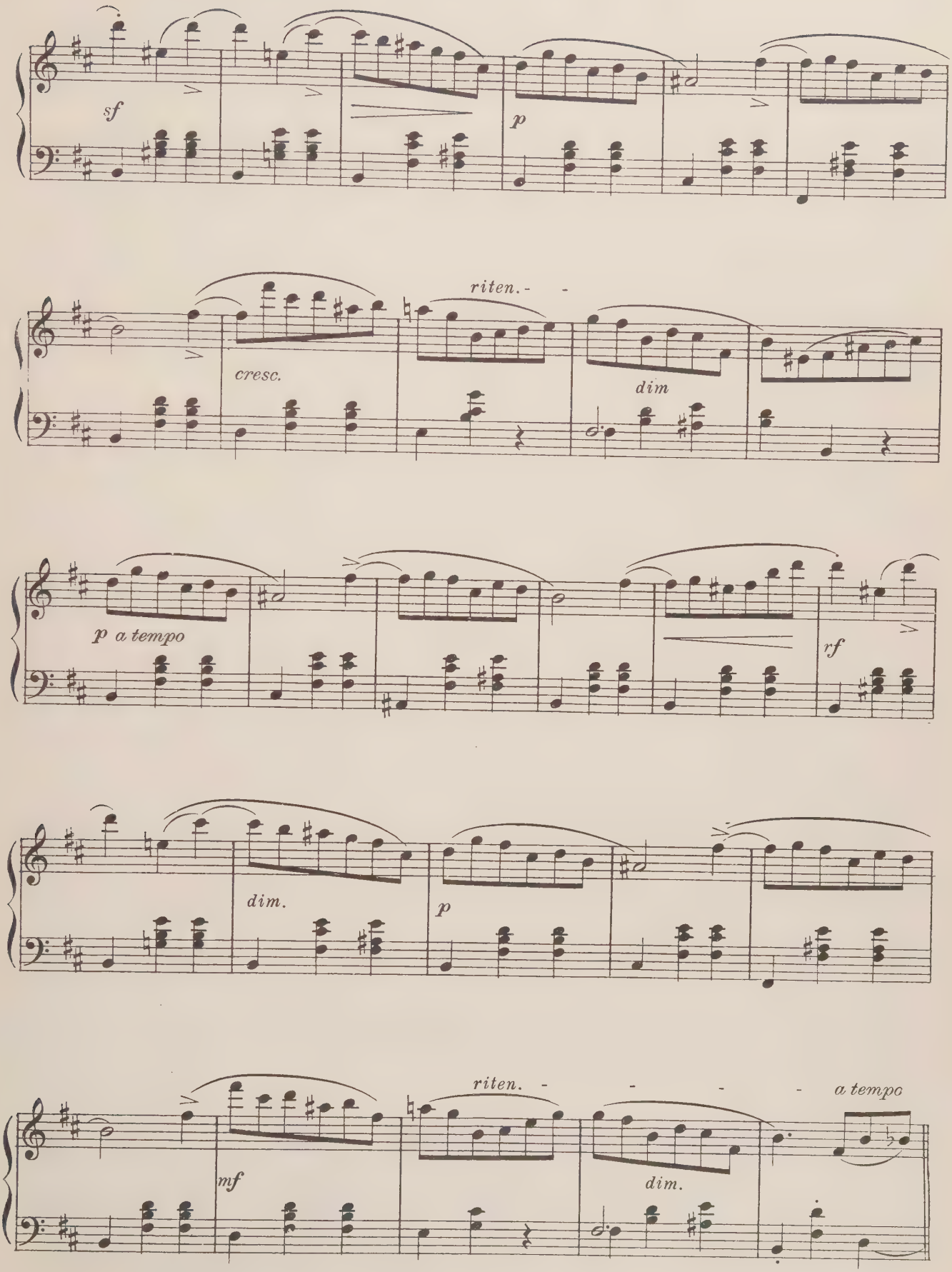

rit.
a tempo
con forza
f
dim.
p
rit.
1.
2.
a tempo
dolce
ten.
dolce
ten.
ten.
ten.
ten.
ten.

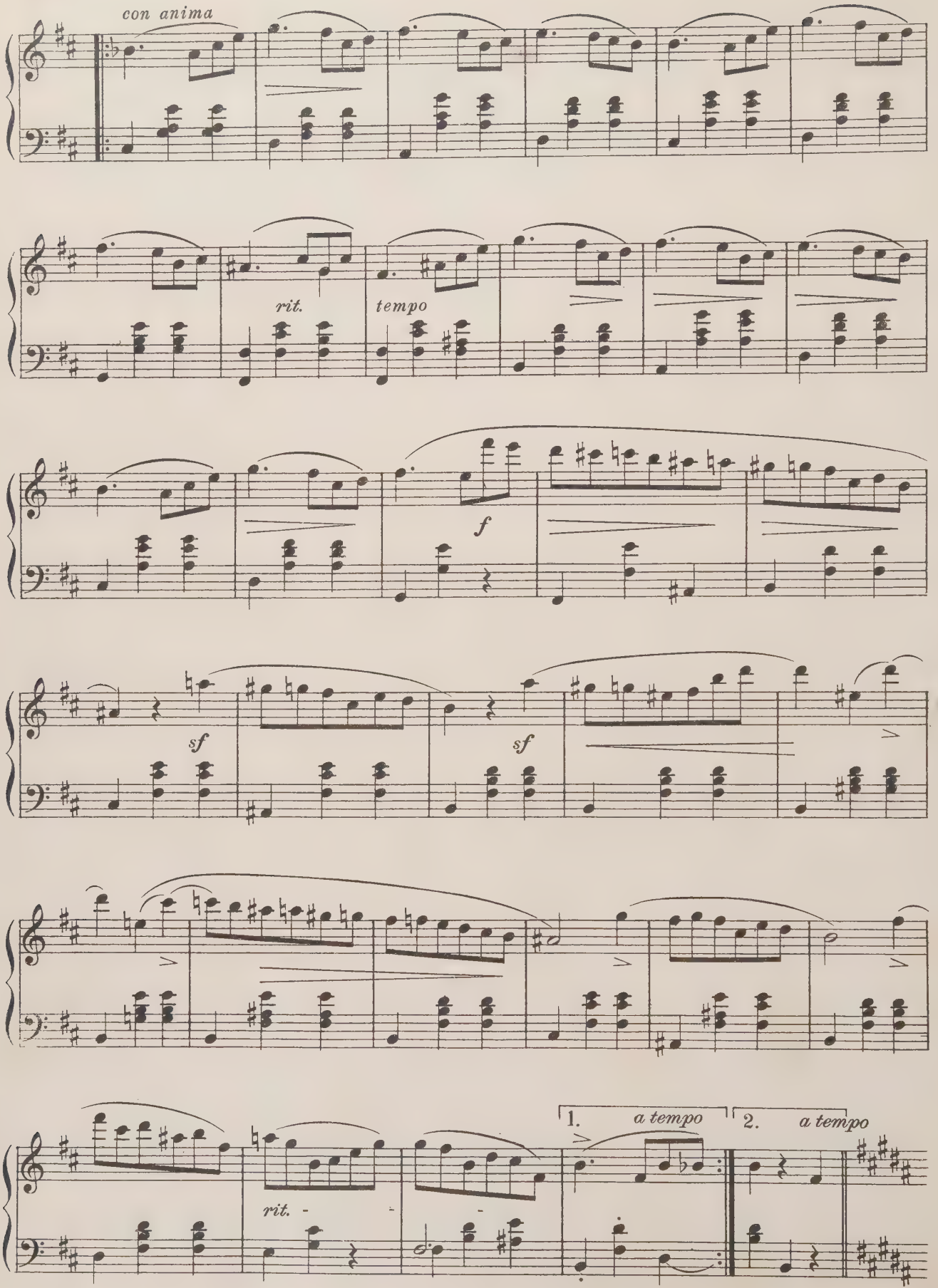

ten.
p
poco a poco cresc.
rit.
a tempo
f
dolce
ten.
p
poco a poco cresc.
rit.
f
a tempo
fz
dolce
ten.

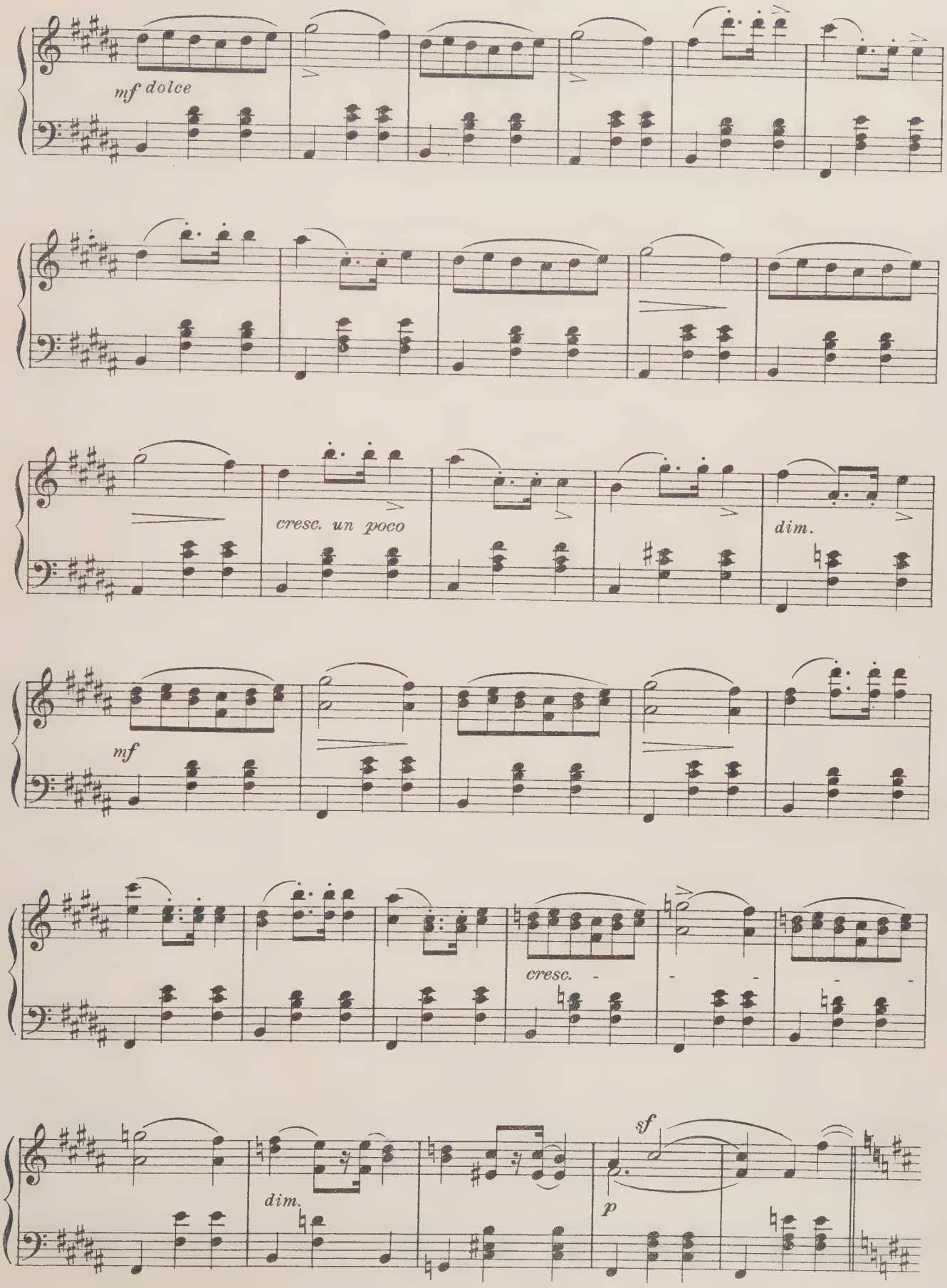


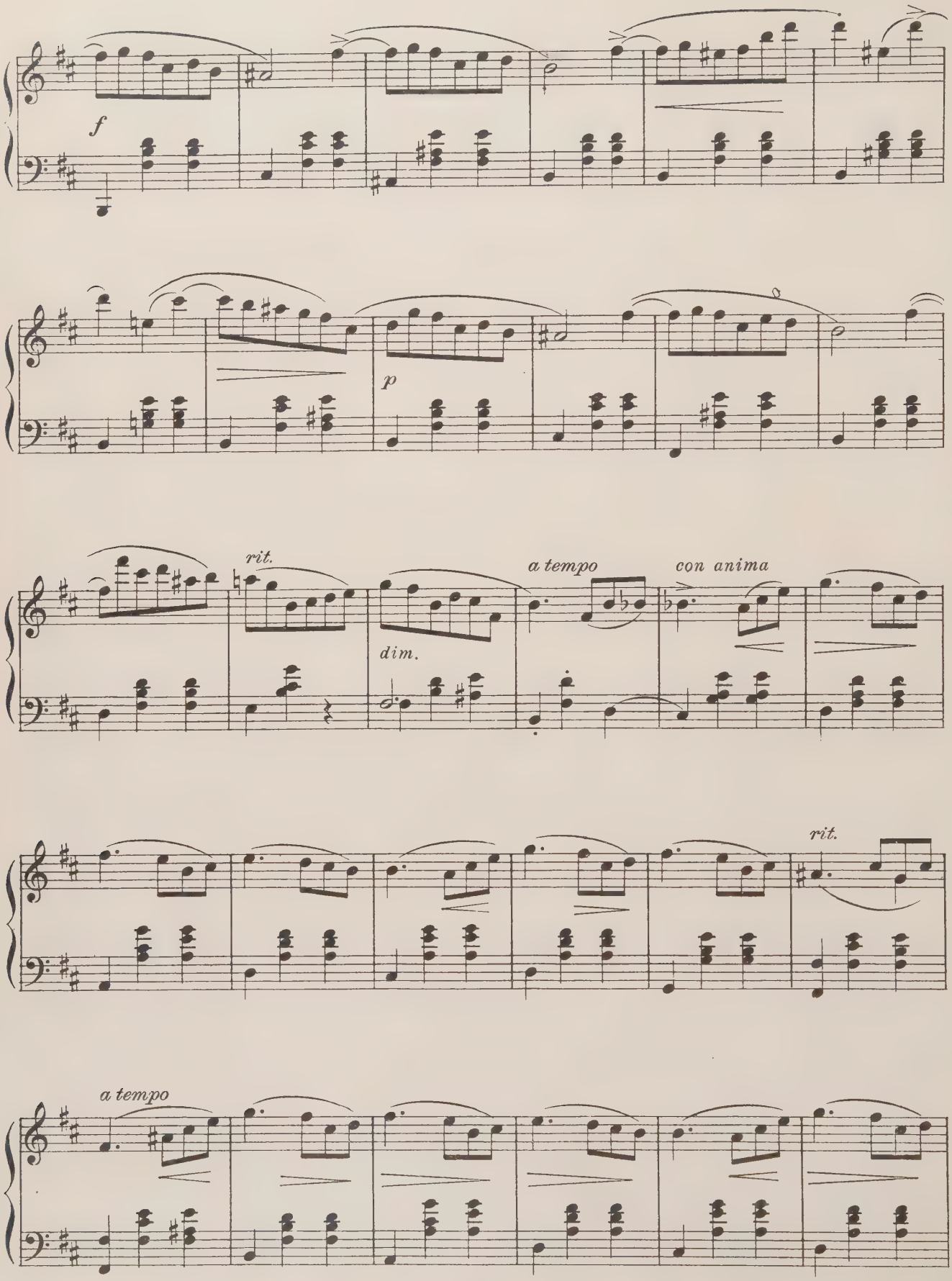
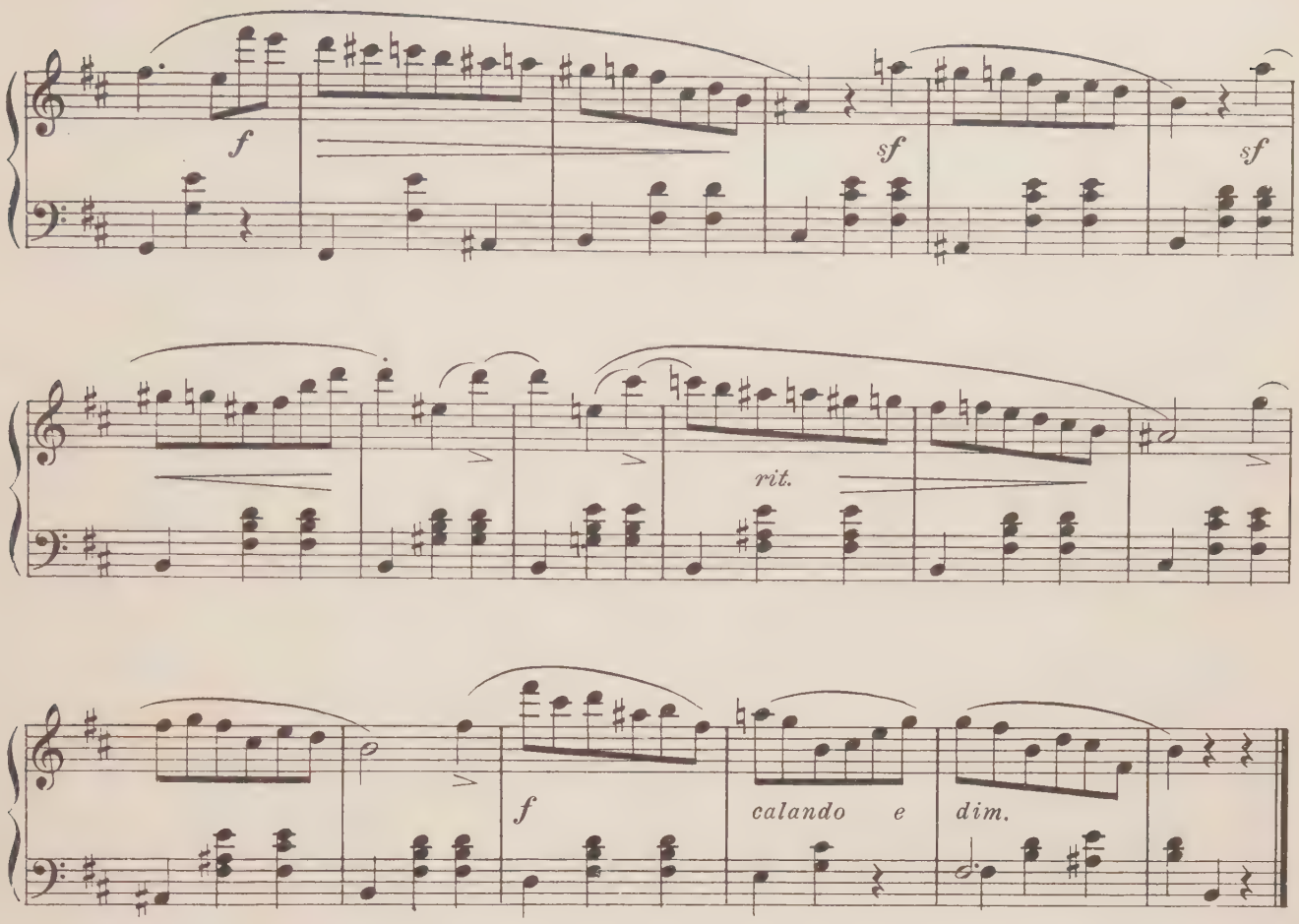

As we play the compositions of any great composer, it is interesting to know something about his personal appearance. Here is one description of Chopin given by a Mr. Hipkins, who saw him frequently in London about 1848: "He was about middle height, with a pleasant face, a mass of fair curly hair and agreeable manners." From others come further details regarding the brilliancy of his eyes, the inexpressible charm of his smile, the musical quality of his voice, and the slightly aquiline contour of his nose. He is noted for having been particular about his clothing, as to its cut and color; he was also very correct in the matter of studs, walking sticks and cravats – things which of course seem quite in accord with the elegance of his musical style. The Waltz in B Minor, Op. 69, No. 2, is an earlier composition in which he has allowed his poetic inspiration full play. Its chief characteristic is a kind of vague melancholy.

## Waltz in B Minor

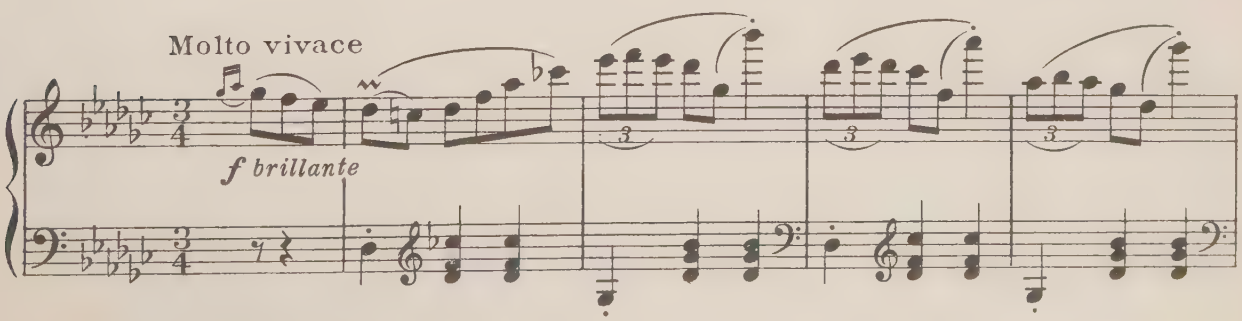
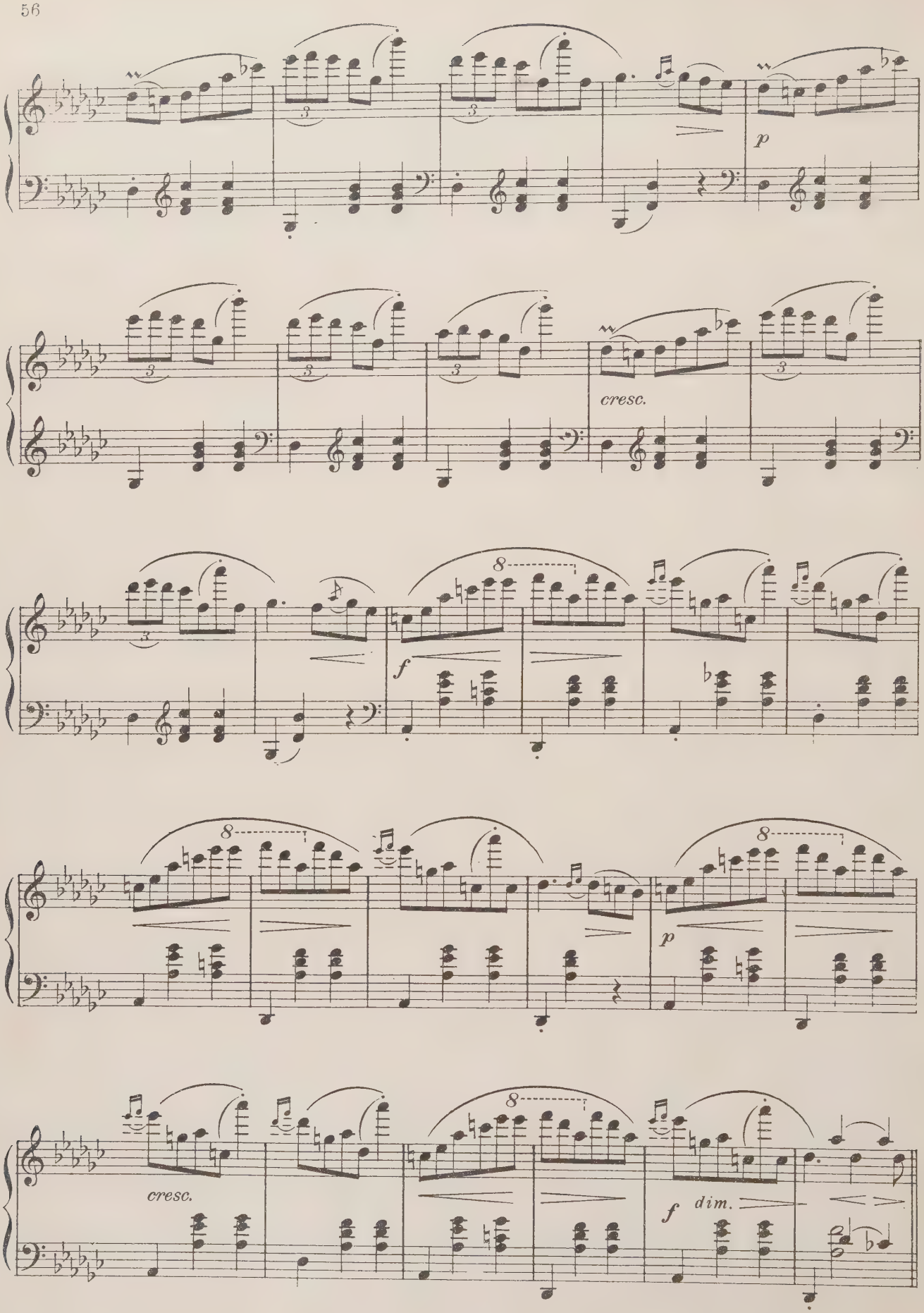
FR. CHOPIN, Op. 69, No. 2


sf
p
riten.
cresc.
dim
p a tempo
rf
dim.
p
riten.
a tempo
mf
dim.


con anima
rit.
tempo
f
sf
sf
rit.
1.
a tempo
2.
a tempo

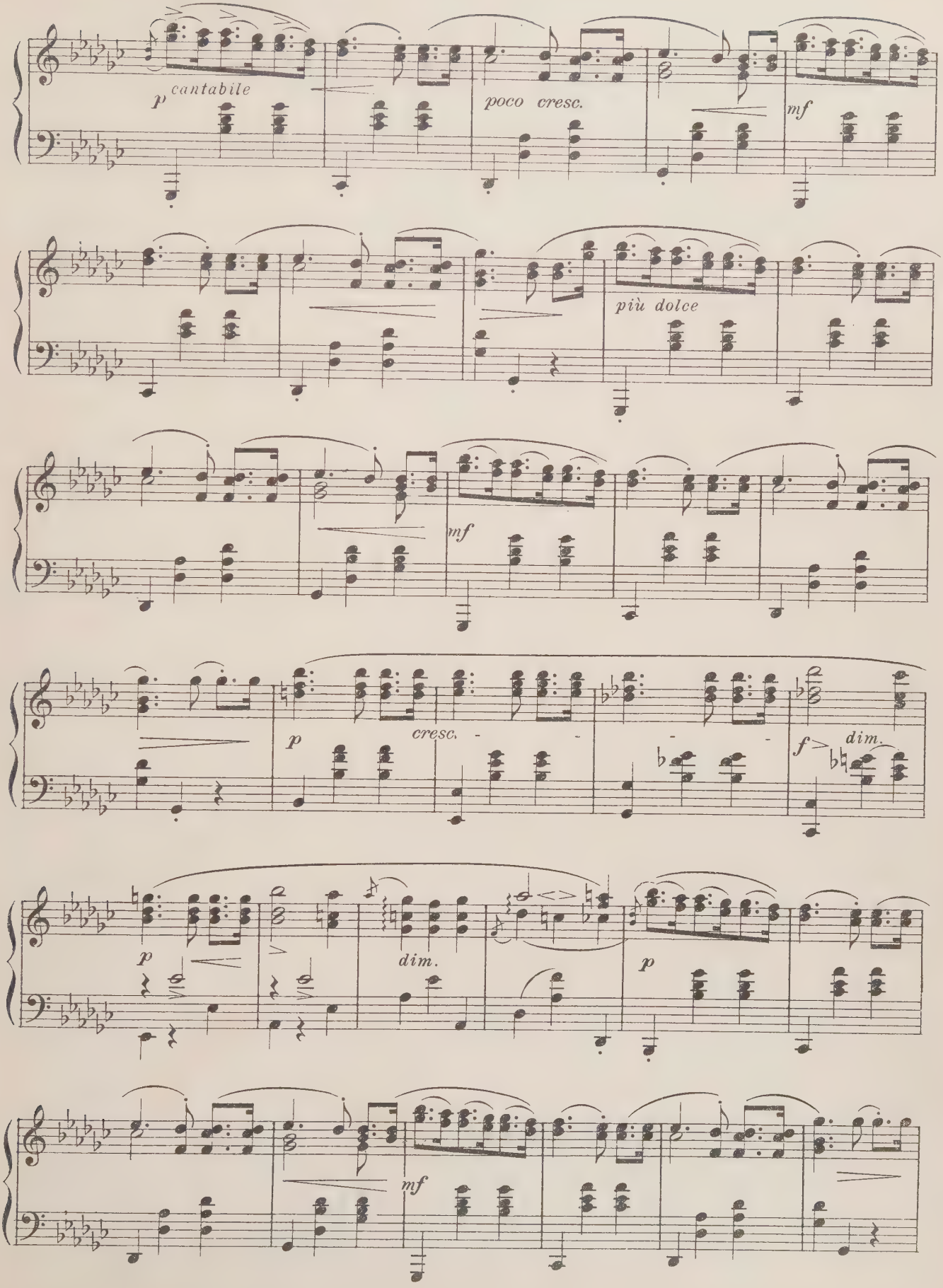

mf dolce
cresc. un poco
dim.
mf
cresc.
dim.
sf
p

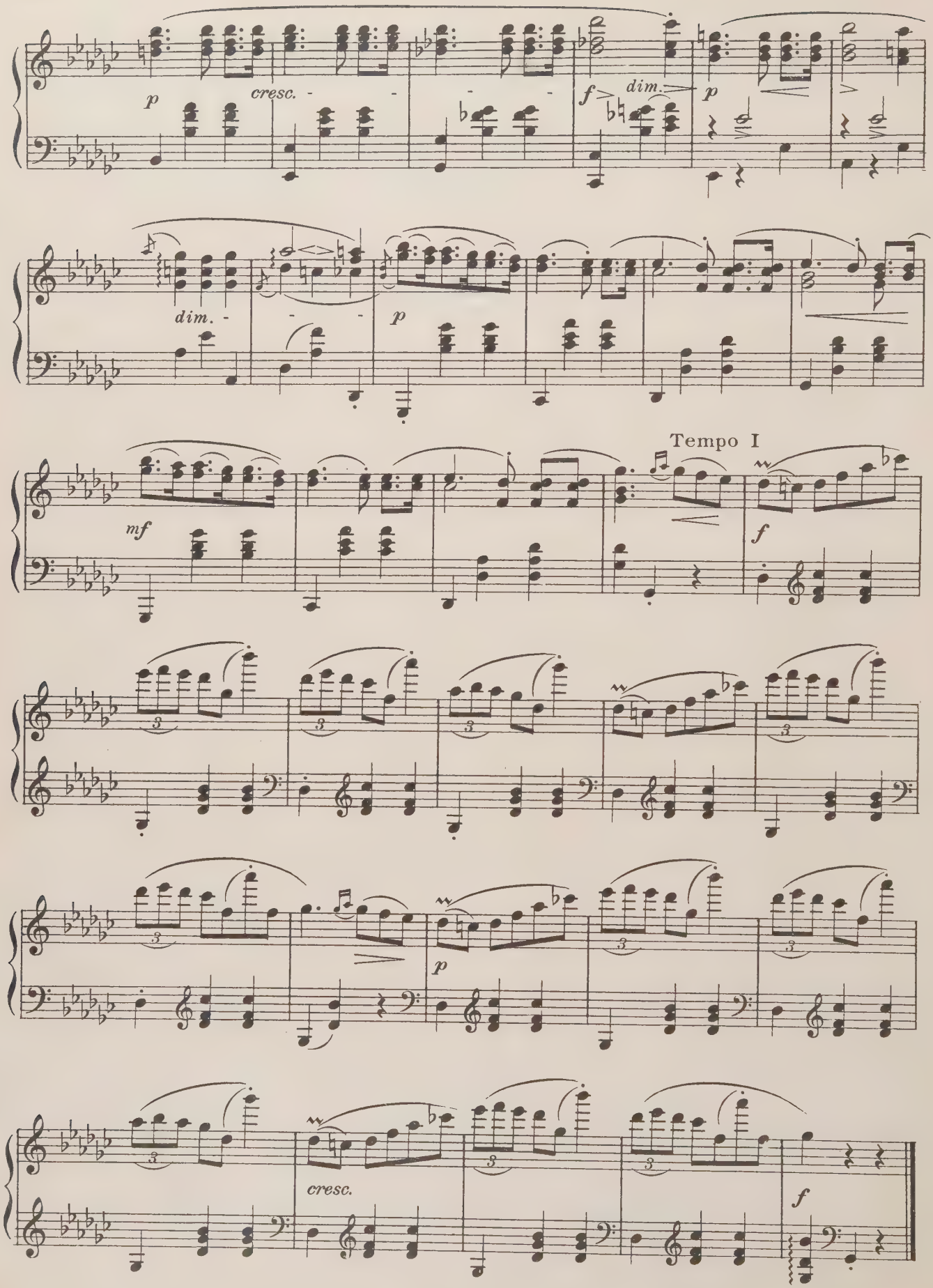

f
p
rit.
dim.
a tempo
con anima
rit.
a tempo

It is curious to note that all great commentators on the works of Chopin are agreed that the Waltz in G♭ Major, Op. 70, No. 1, is the weakest of all his compositions, although, as far as the music lover is concerned, it is one of the most popular. The question naturally arises as to whether the opinion of music critics is really more important than that of the music lovers, because there is no question that this waltz will be played, and will be beloved, as long as any of Chopin's compositions. It must be remembered that, while Schubert and Weber both raised the waltz out of the depths of merely being a common dance rhythm, it took the genius of Chopin to impart to it a *genre* all its own – to give it the dignity of an individual art-form. One of the greatest critics, Ehlert, has termed his waltzes "dances of the soul and not of the body."

## Waltz in G Flat

FR. CHOPIN, Op. 70, No. 1


p
cresc.
f
8
p
cresc.
f dim.

Meno mosso

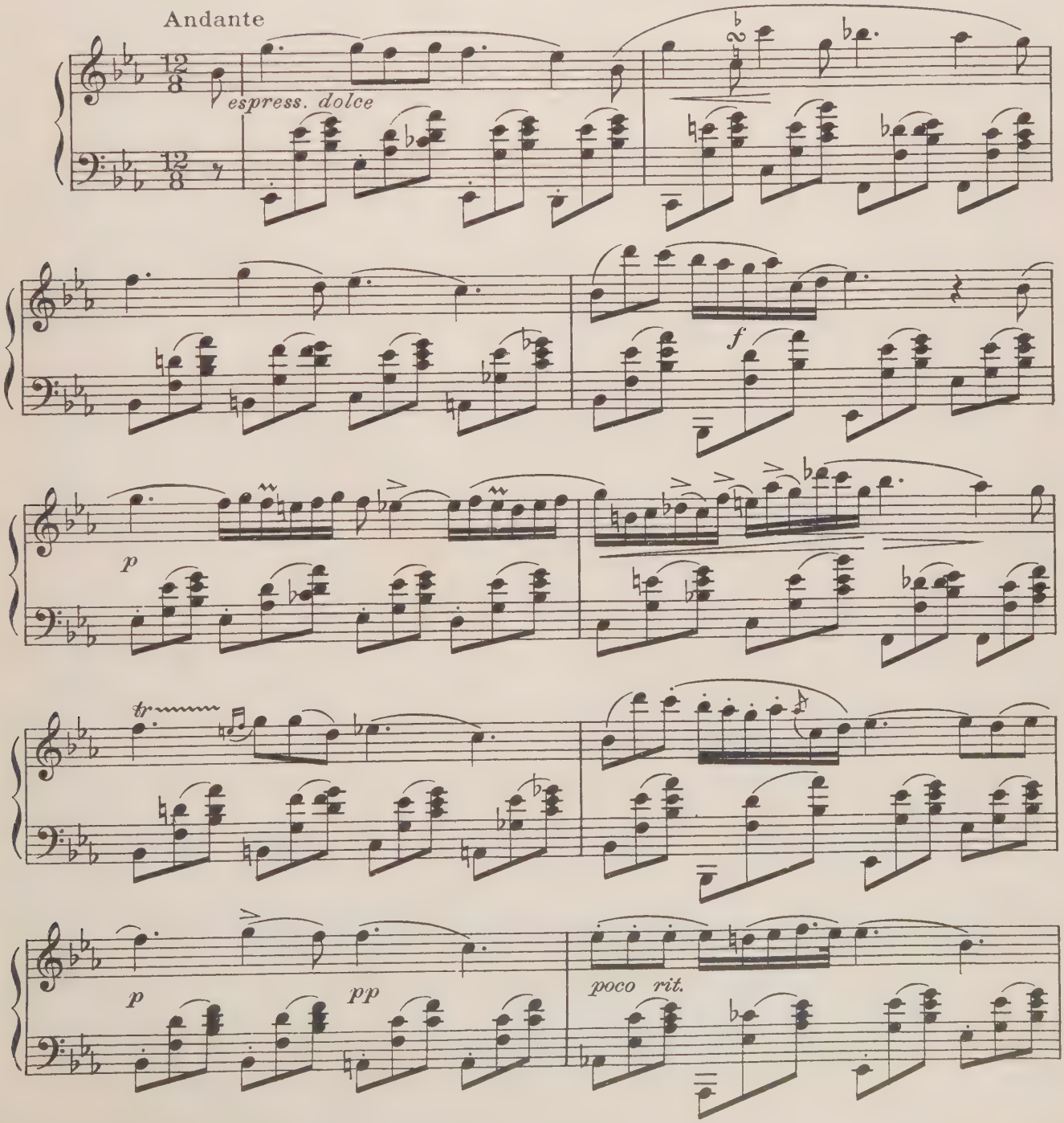


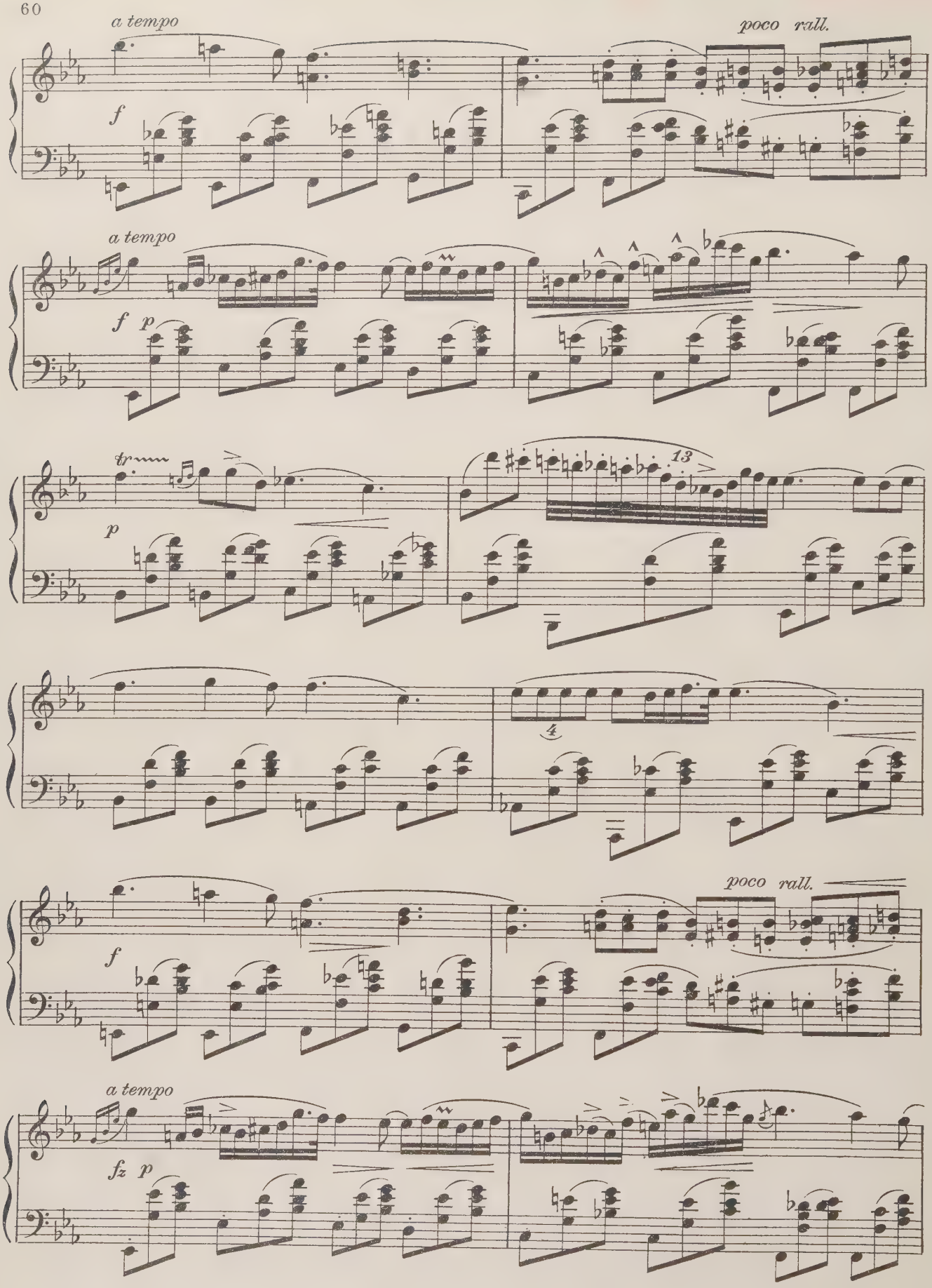

p
cresc.
f
dim.
p
dim.
p
Tempo I
mf
f
p
cresc.
f

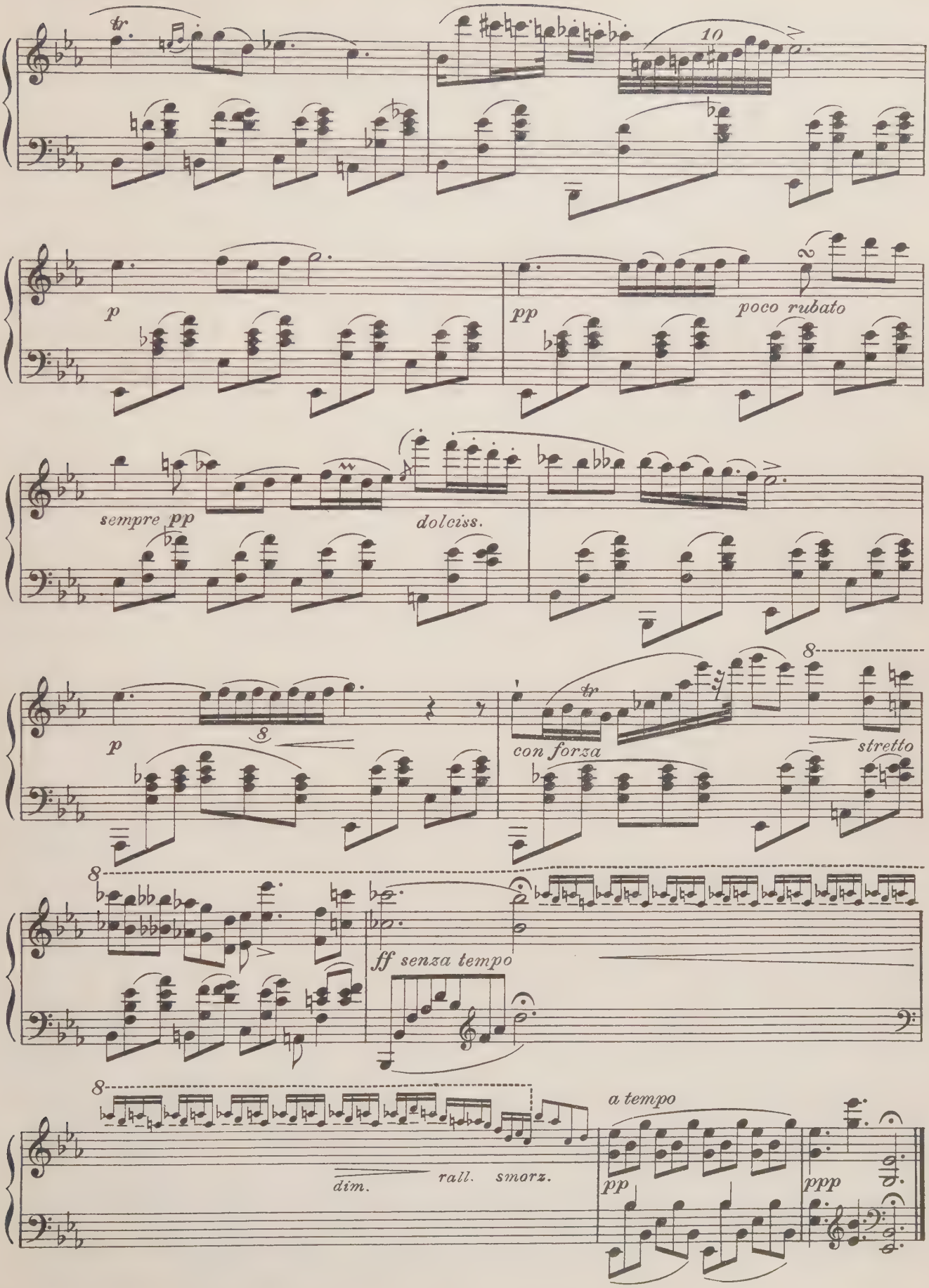
It is chiefly through his nocturnes that Chopin's name has become famous among musicians of high and low degree both abroad and in America. The term "Nocturne" was first used in connection with a musical church service intended to be sung at night. John Field, perhaps the most famous of Irish composers, was the first to develope the nocturne as a piano composition, and it may be that his works in this form were a source of inspiration to Chopin although, from the musical standpoint, Chopin's are infinitely superior. The Nocturne which follows, the one in E♭, Op. 9, is the most celebrated and the most popular of all Chopin's works of this kind, but, curiously enough, it is regarded as one of the weakest of the master's compositions by critics. James Huneker however, while finding it shallow of content, modifies his opinion by remarking "If it is played with purity of tone and freedom from sentiment, it is not nearly so banal."

## Nocturne in E flat

FR. CHOPIN, Op. 9, №2



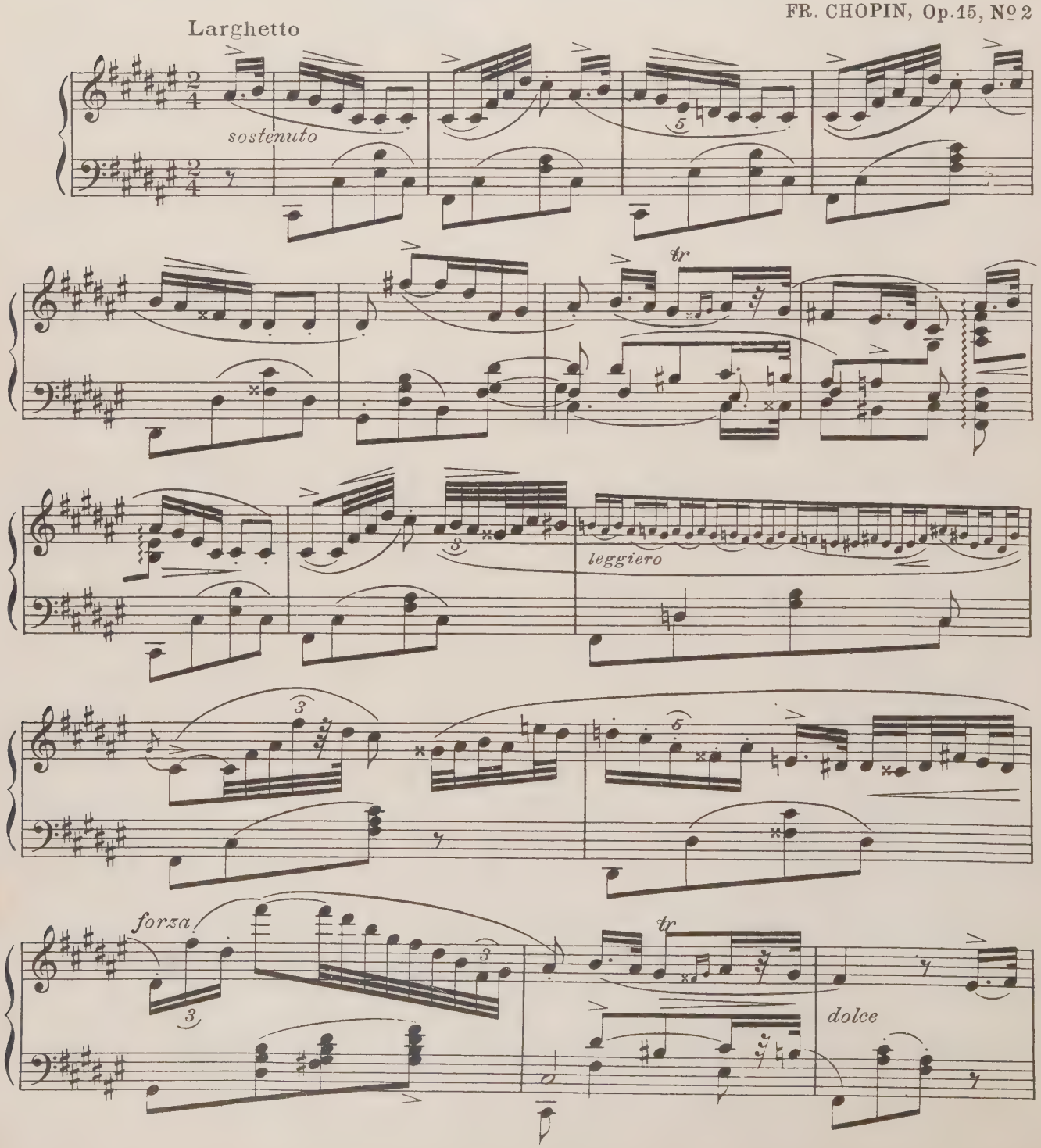

a tempo
poco rall.
f
a tempo
f p
tr
p
13
4
poco rall.
f
a tempo
fz p

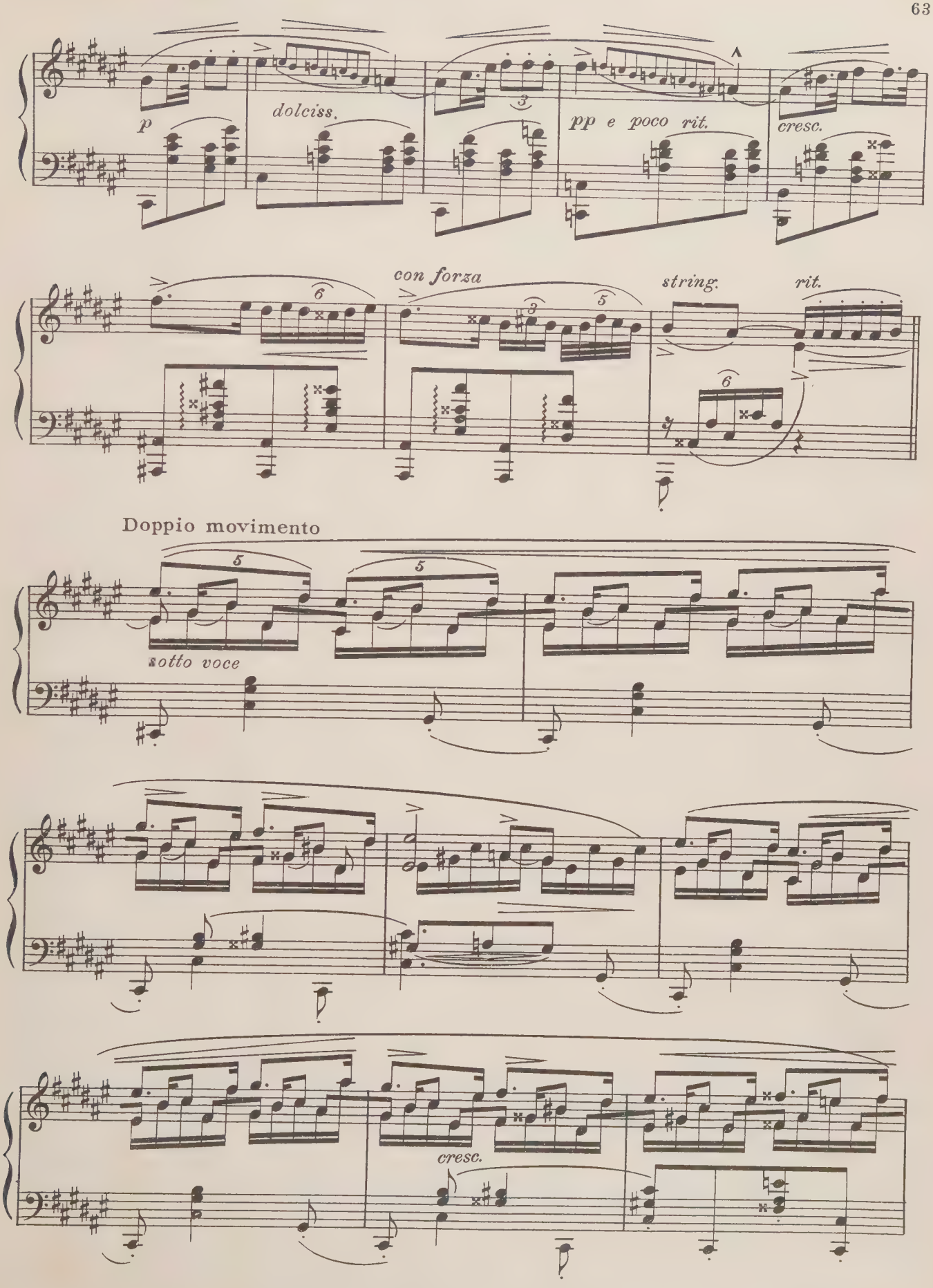

tr
10
p
pp
poco rubato
sempre pp
dolciss.
p
8
tr
con forza
stretto
8
ff senza tempo
8
dim.
rall. smorz.
a tempo
pp
ppp

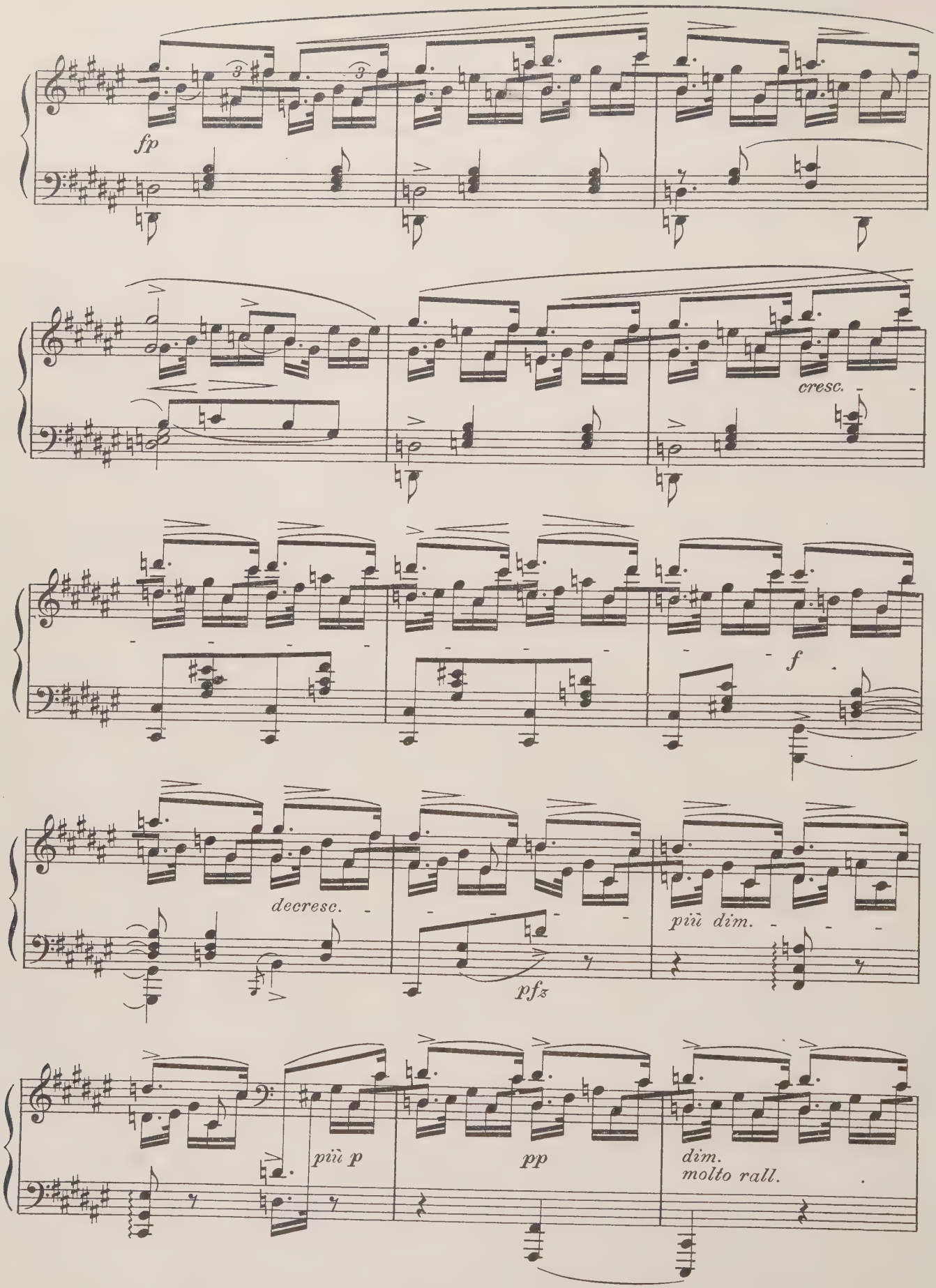
An interesting incident is told of Chopin's ability to improvise. While stopping at an inn, waiting for a change of post horses, Chopin happened to discover a piano in excellent condition and proceeded, oblivious to his surroundings, to improvise while, unknown to him, everyone in the inn had gathered around in rapt admiration. The loud call of the post-boy breaking in upon the music resulted in his being summarily ejected, and the coach was delayed for some little time until the master's inspiration had been fully satisfied. The Nocturne in F♯ Op. 15, No. 2 is regarded by all critics as one of the most beautiful of the entire series. One critic regards it as "quite Persian in style; it paints the palm and the cypress, the rose thicket, and the great stars burning low in the Southern sky."

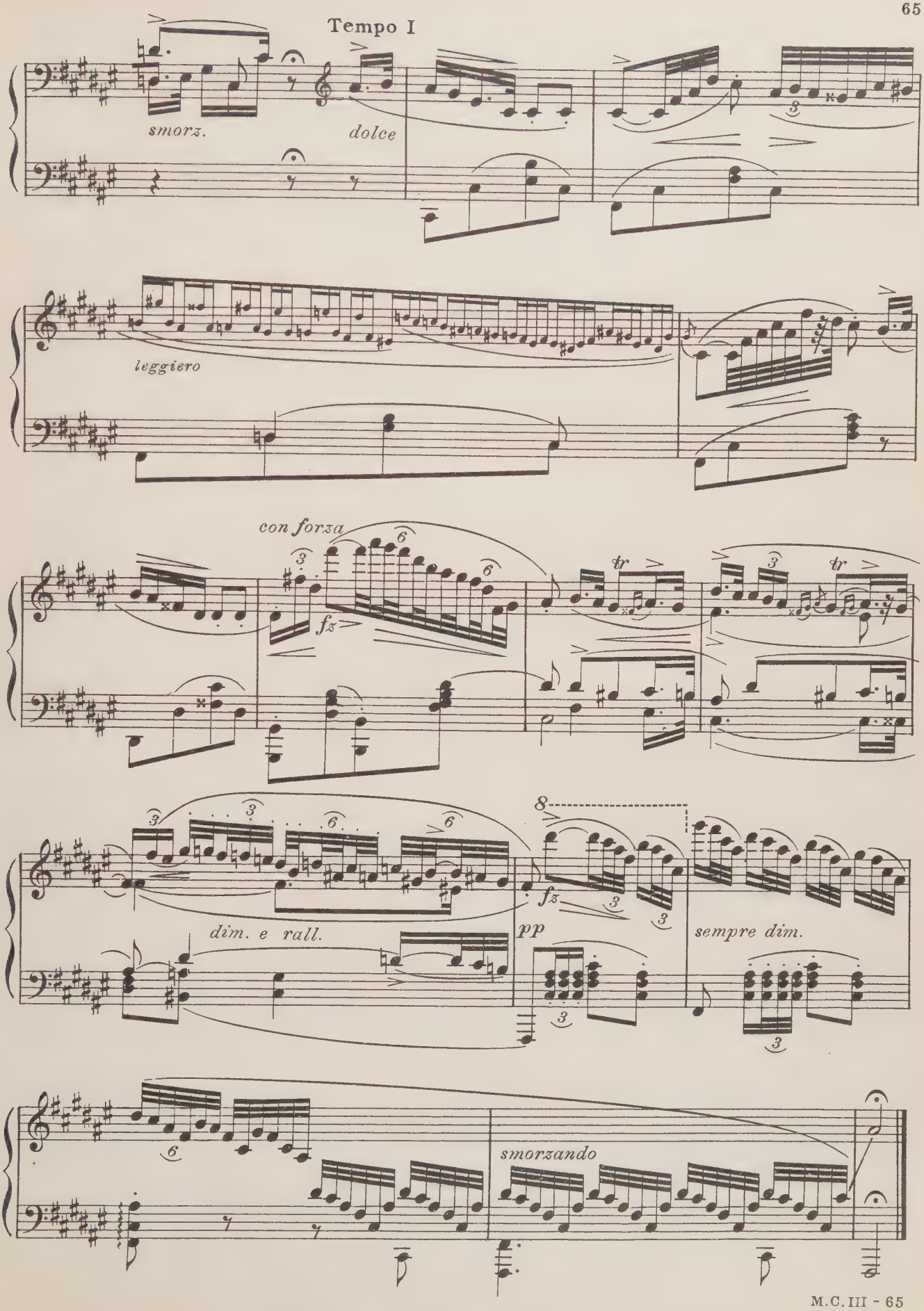
## Nocturne in F sharp

FR. CHOPIN, Op. 15, Nº 2




p
dolciss.
pp e poco rit.
cresc.
con forza
string.
rit.
Doppio movimento
sotto voce
cresc.

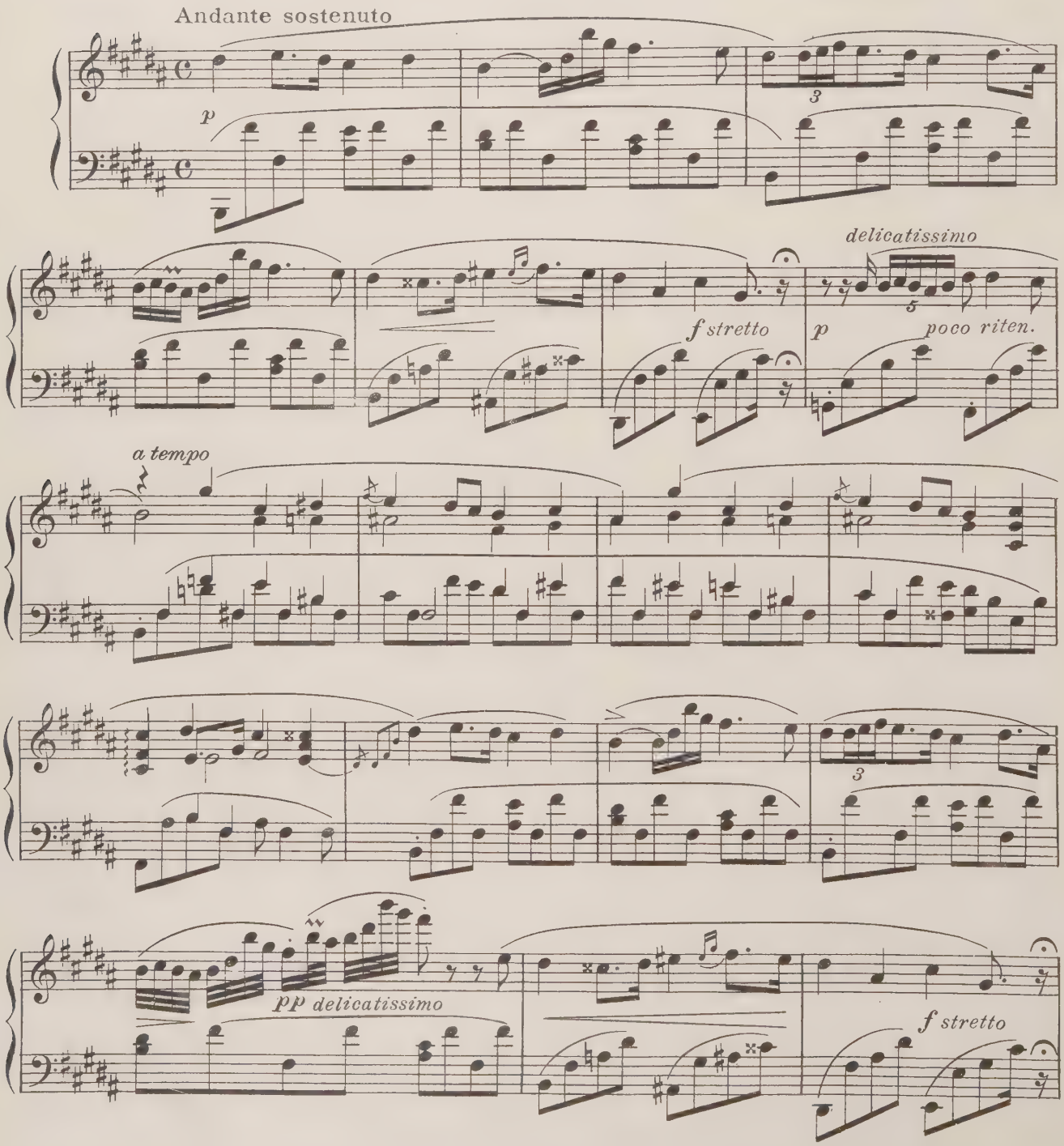

fp
cresc.
f
decresc.
più dim.
pfz
più p
pp
dim.
molto rall.

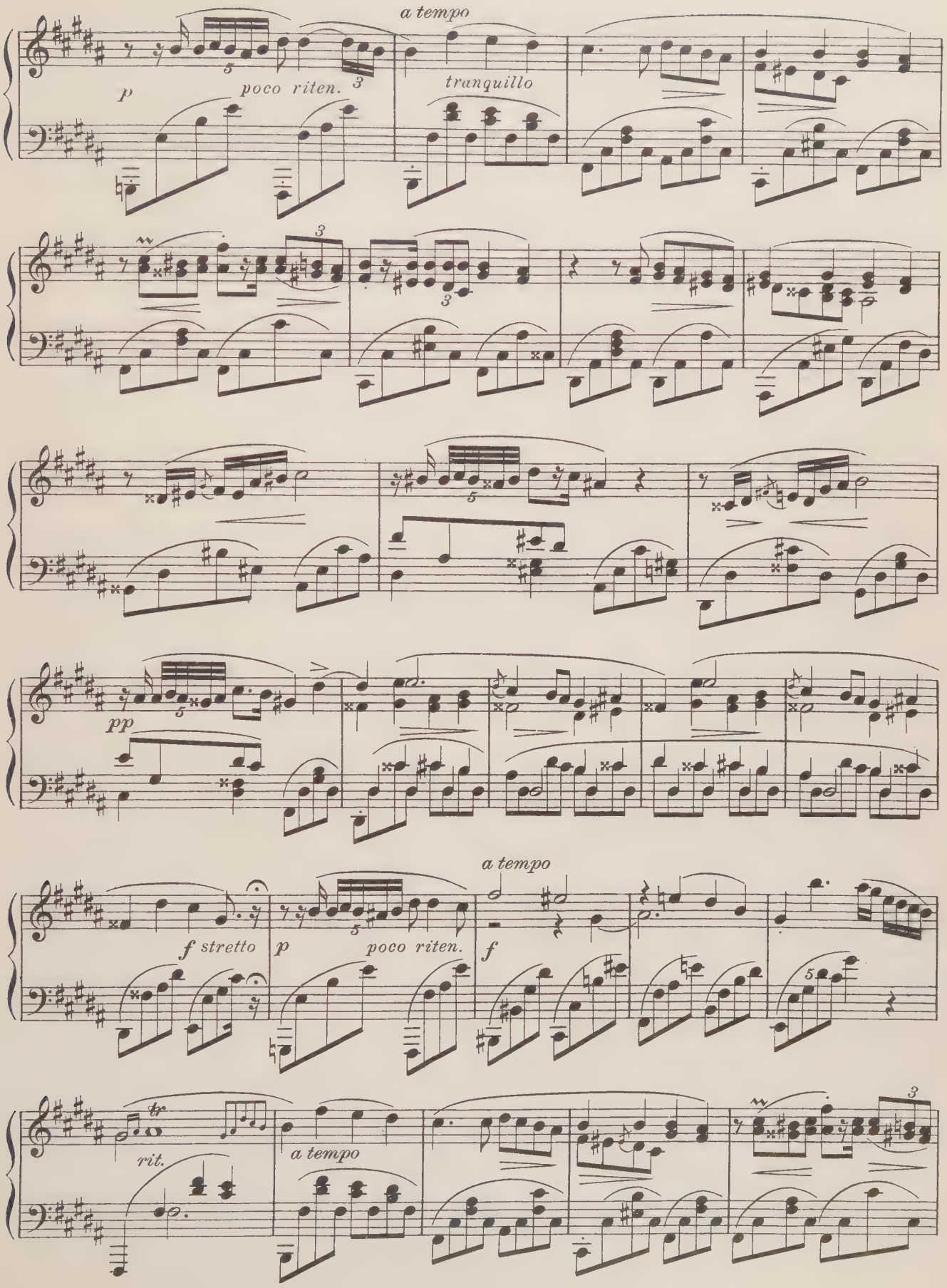

Tempo I
smorz.
dolce
leggiero
con forza
fz
tr
tr
dim. e rall.
8
fz
pp
sempre dim.
smorzando

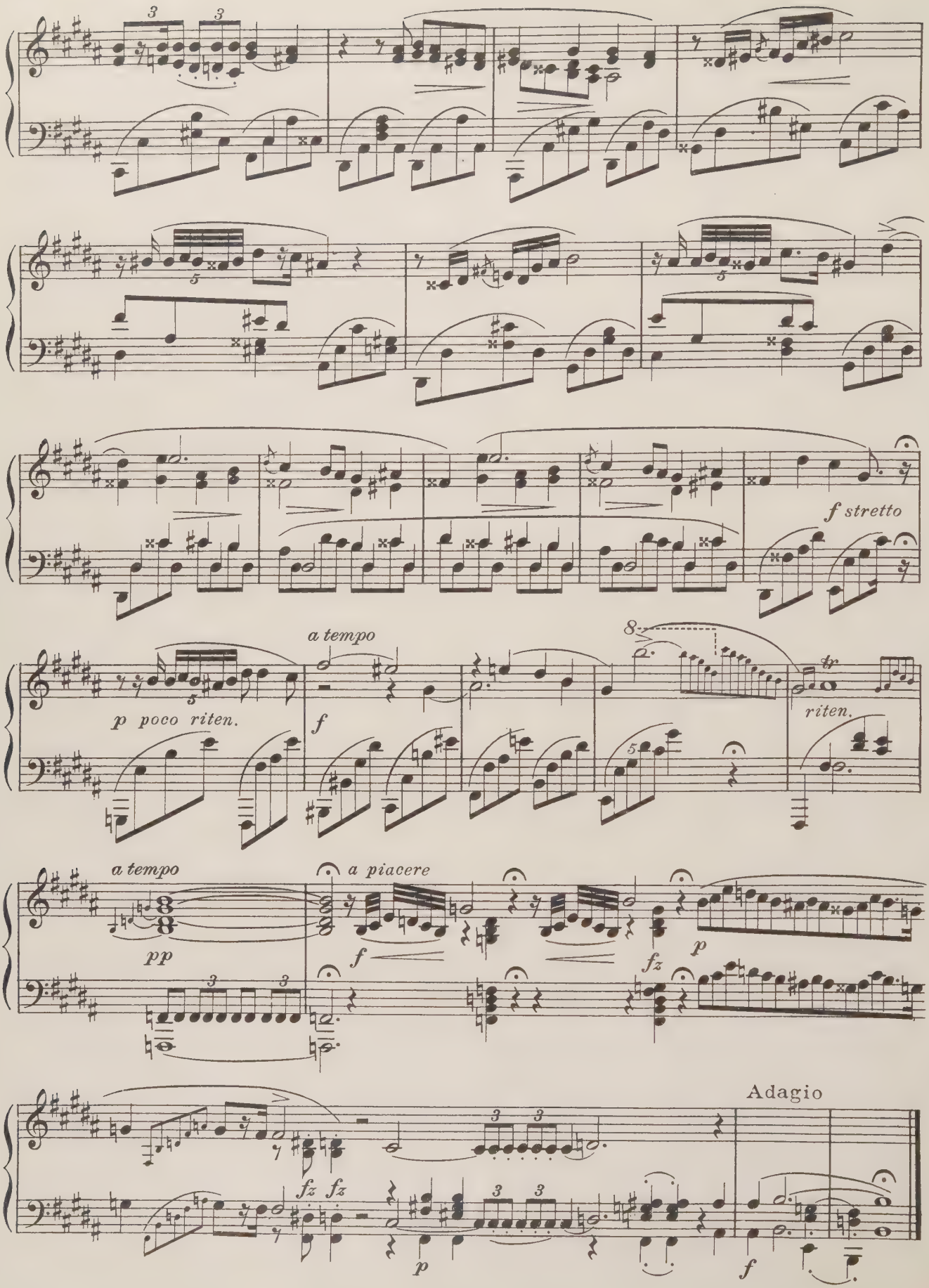
It has been a much mooted question as to what heights both Chopin, who died at thirty-nine, and Schubert, who died at thirty-one, would have risen, had they lived to the ripe old age of Bach and Handel. There are some who form the conclusion that neither was cut off until the best that was in him had been transcribed on to paper; there are others, and we believe them to be right, who are of the opinion that both of these masters would have achieved heights far greater, had they been permitted to live somewhere near the age of threescore and ten. The Nocturne which follows, that in B Major, Op. 32, No. 1, is among the best specimens of Chopin's style of writing when he was in dreamy or tender mood. The beautiful melody which opens it is one which will appeal greatly to the average lover of piano music.

## Nocturne in B major

FR. CHOPIN, Op. 32, No. 1




a tempo
p
poco riten.
tranquillo
pp
a tempo
f stretto
p
poco riten.
f
tr
rit.
a tempo

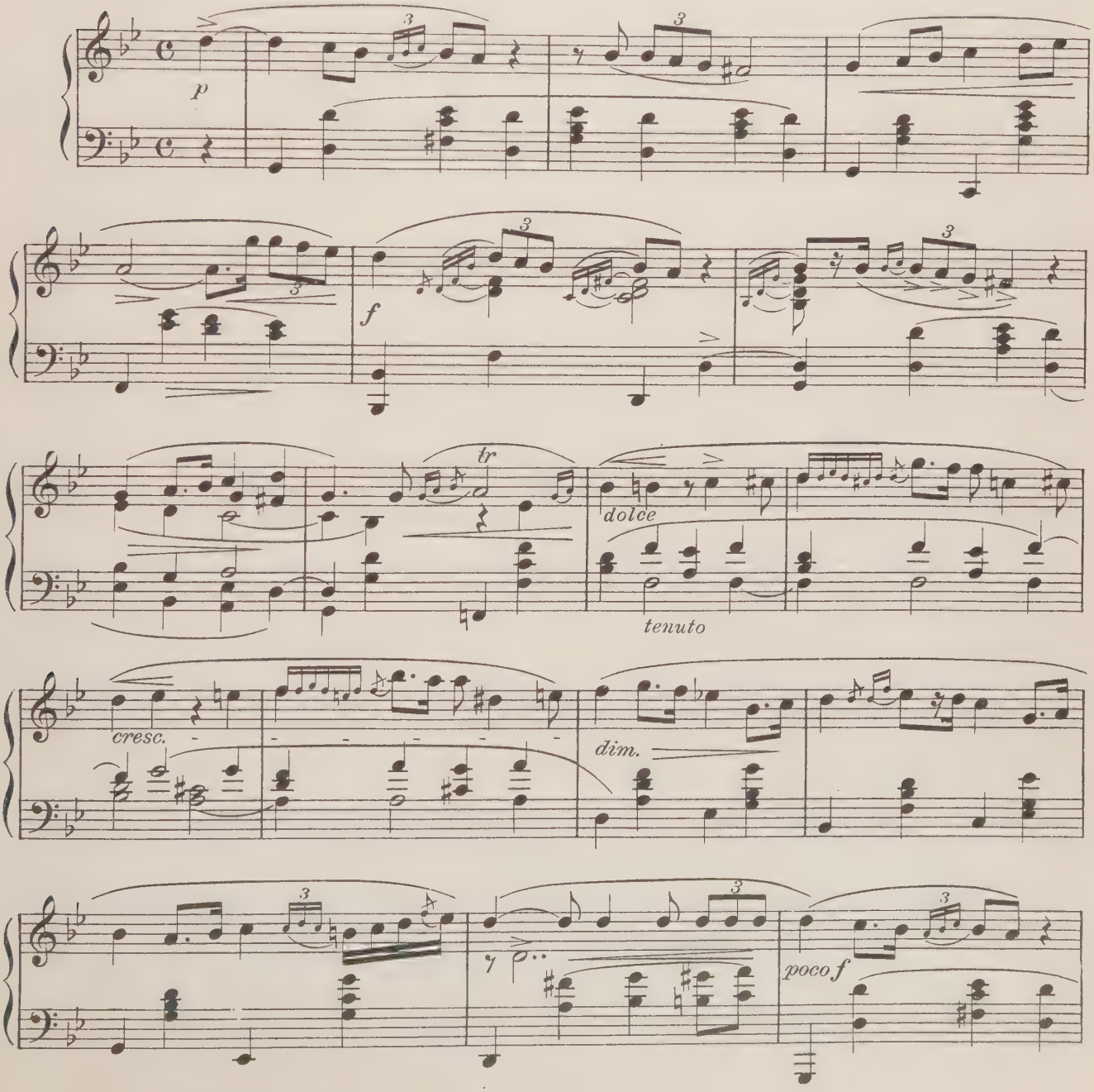

f stretto
a tempo
p poco riten.
f
riten.
a tempo
pp
a piacere
f
p
fz
Adagio
fz fz
p
f

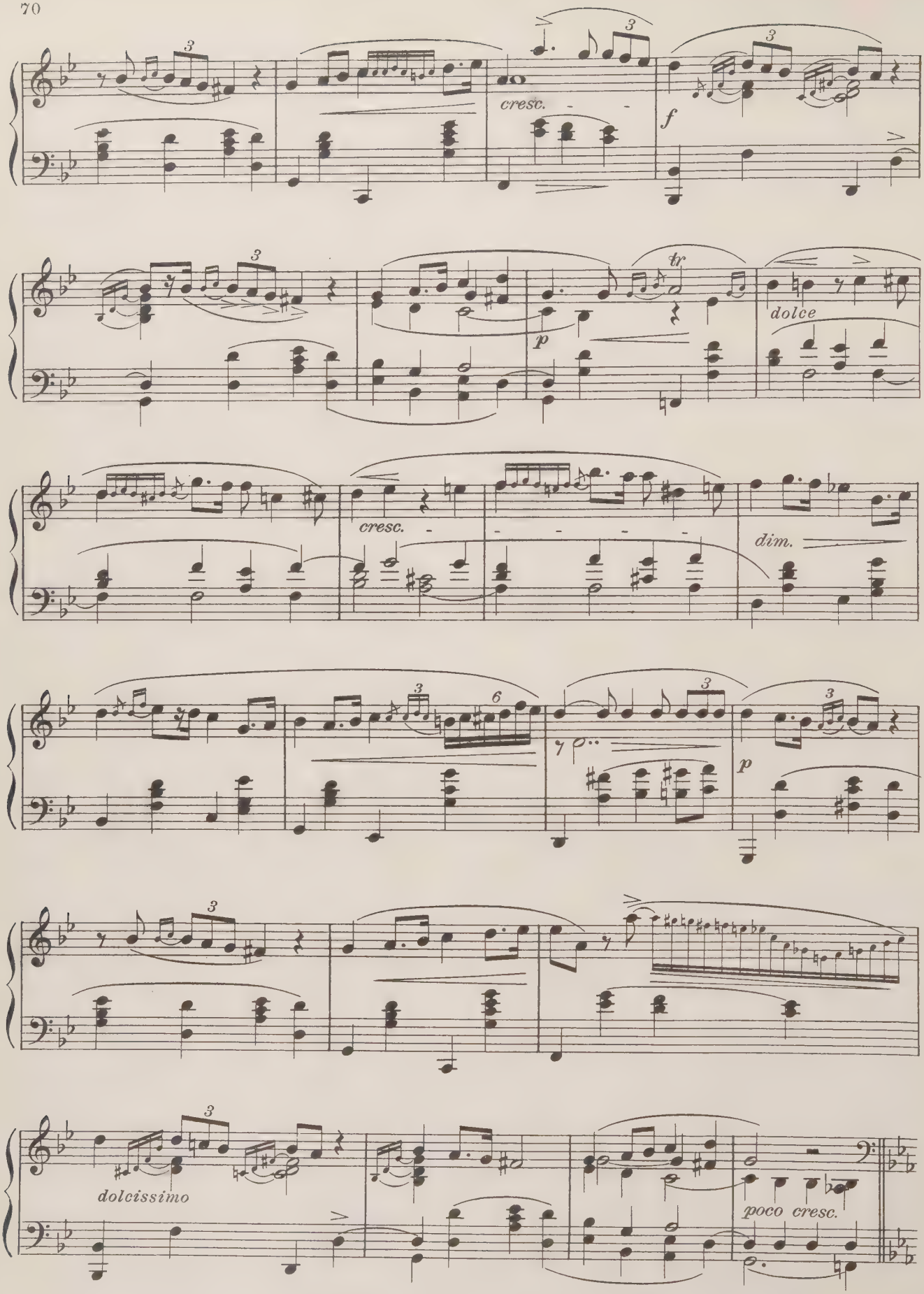
The Nocturne in G Minor, Op. 37, No.1 is universally regarded as one of the finest of Chopin's works in this style. To anyone who appreciates the beauty and musical significance of all Chopin's compositions, it is hard to believe that he could have had such difficulty with publishers in getting his works printed, but this was quite the case, especially in the earlier years when his fame was not so great. The Viennese publisher, Haslinger, while apparently personally very enthusiastic, flatly told Chopin that he could not afford to publish much except the type of banal waltzes which were the rage in Vienna at that time. As a result, Chopin's feelings toward publishers, even in later years when difficulties had been cleared away, were always suspicious and unfriendly – something which was quite natural even although it was not always justified. Part of the popularity of the Nocturne Op. 37, No.1 is traceable to the beautiful chorale to be found in the middle part.

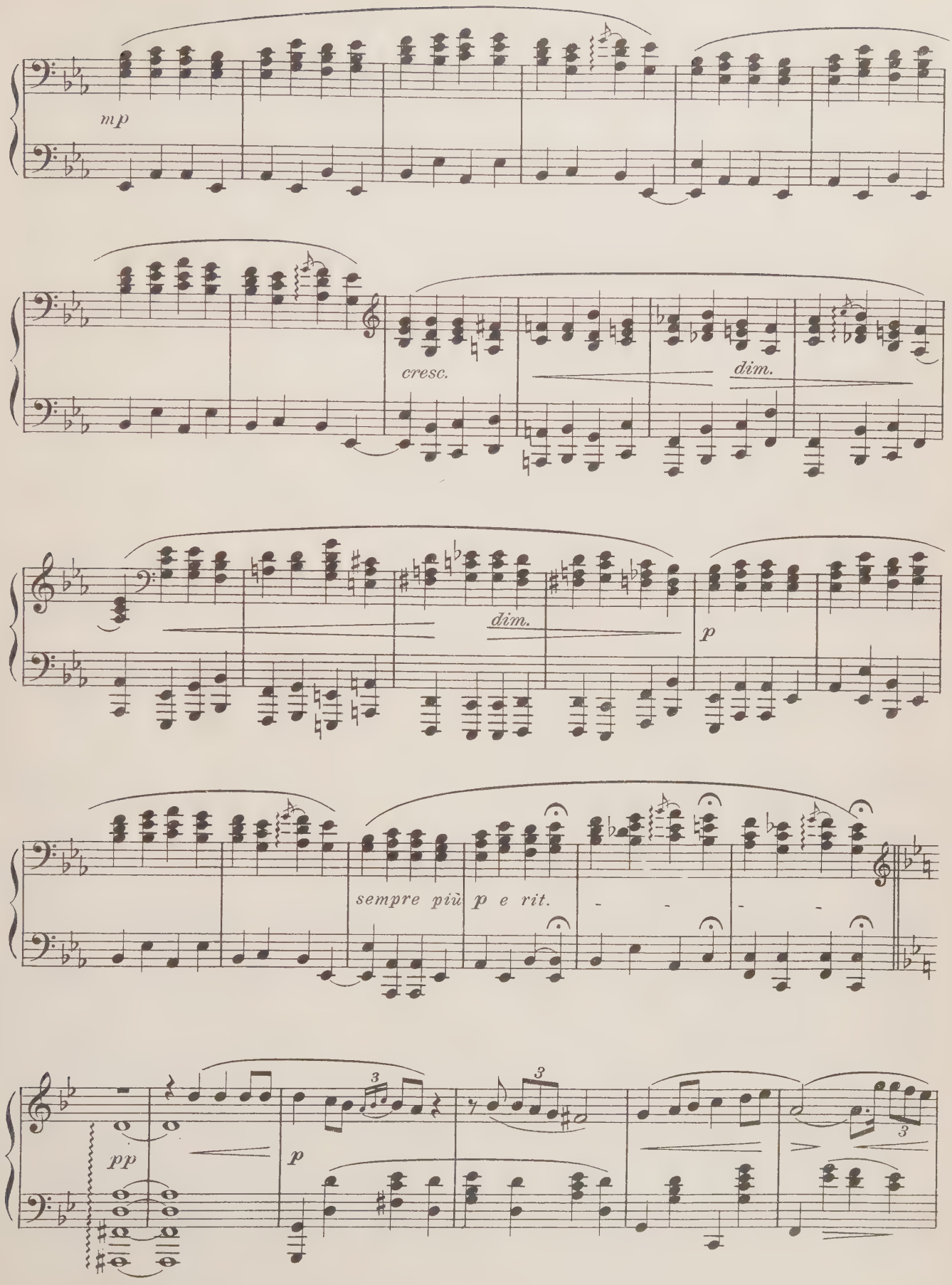
## Nocturne in G minor

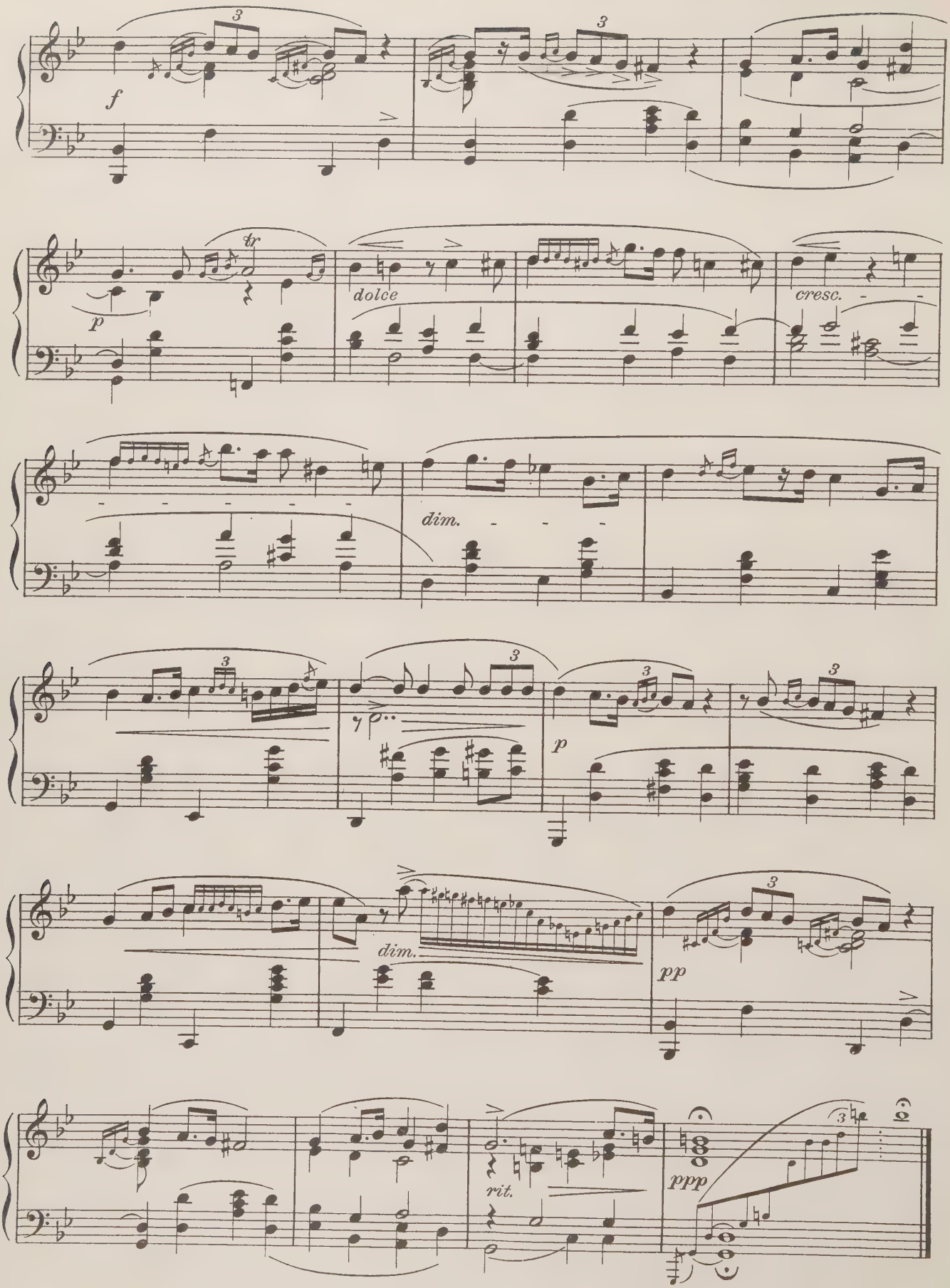
Andante sostenuto

FR. CHOPIN, Op. 37, №1




cresc.
f
tr
p
dolce
cresc.
dim.
p
dolcissimo
poco cresc.

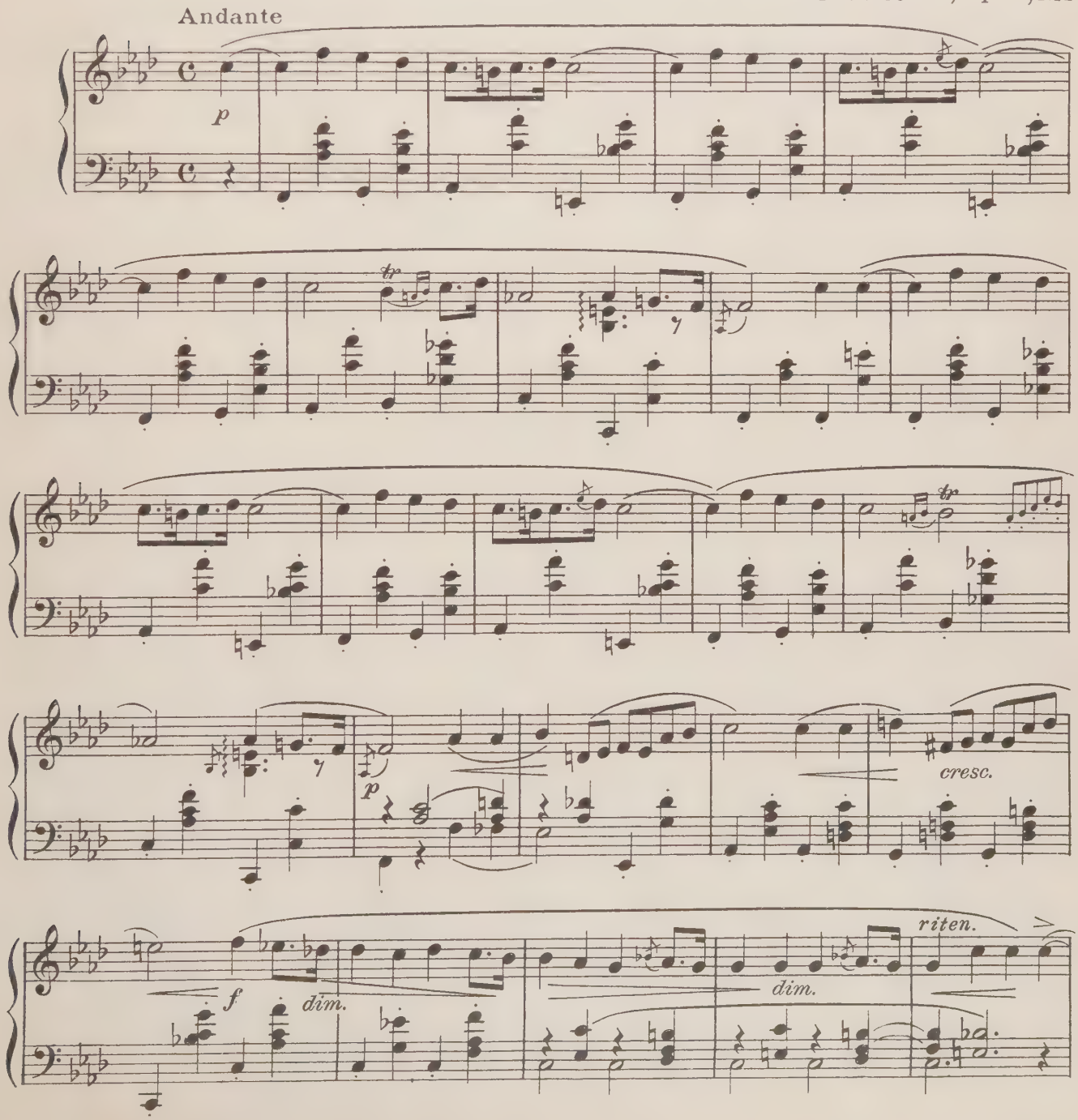

mp
cresc.
dim.
dim.
p
sempre più p e rit.
pp
p
3
3
3

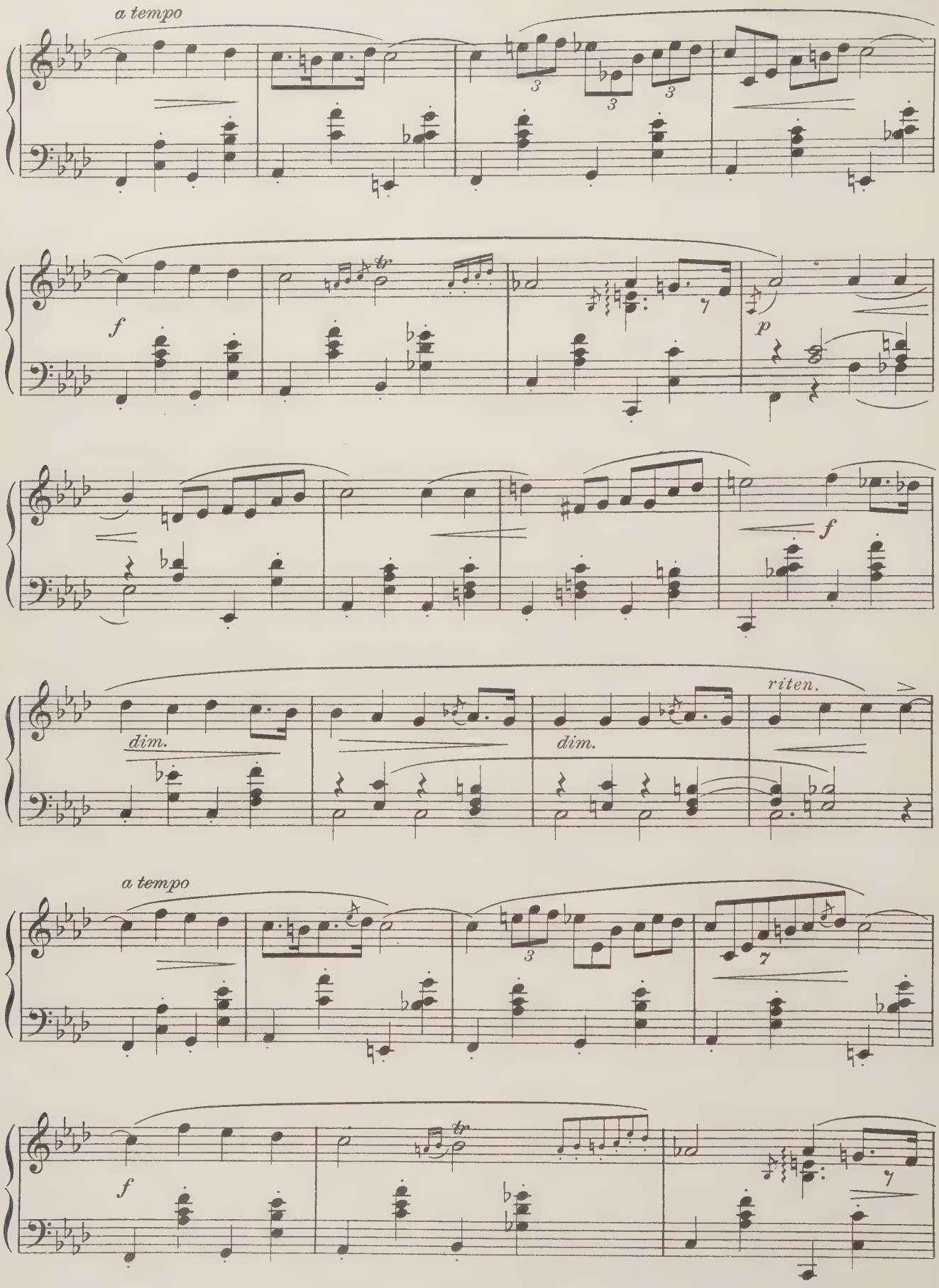

f
3
3
p
tr
dolce
cresc.
dim.
3
3
3
3
p
dim.
pp
3
rit.
ppp
3

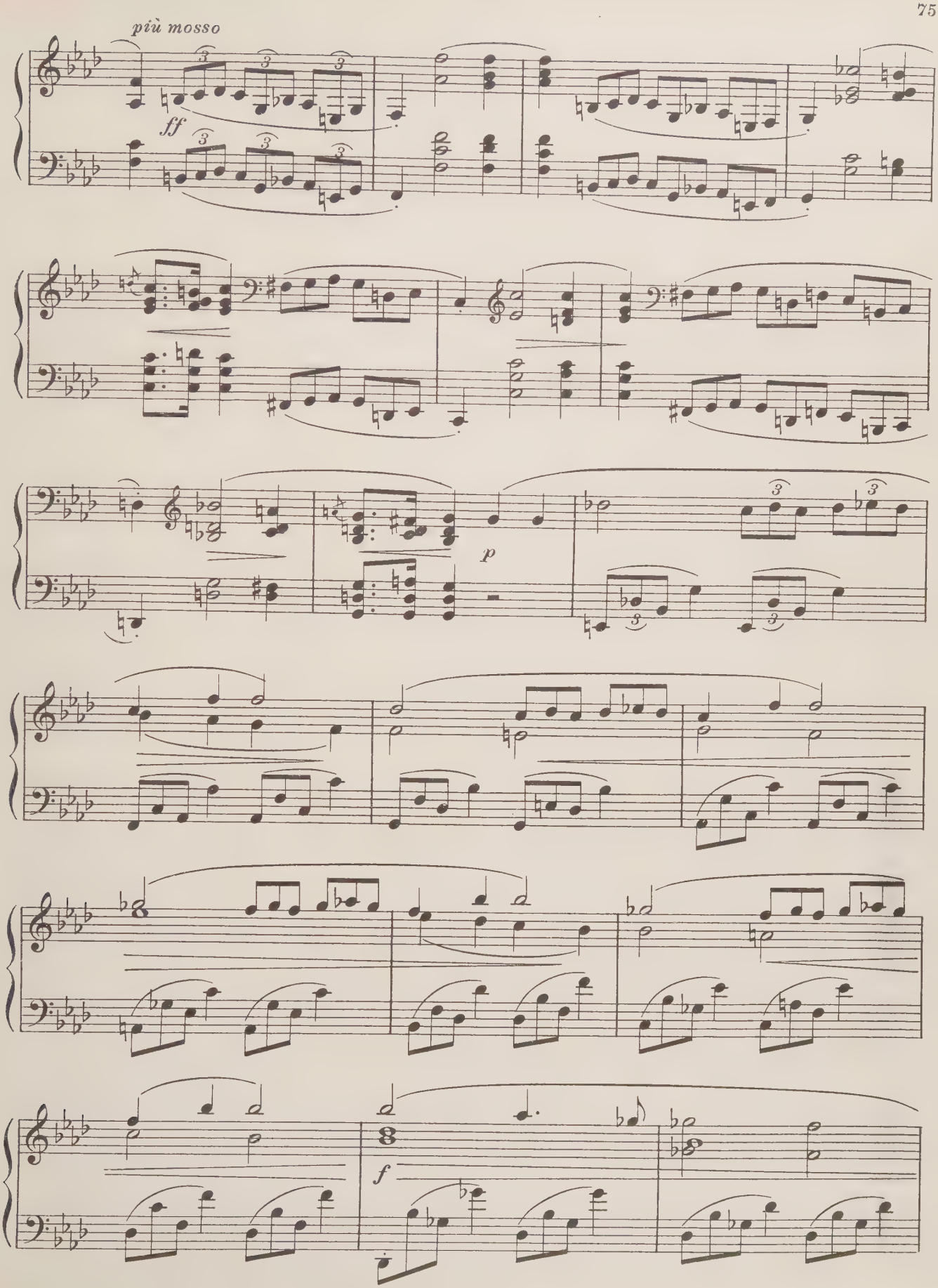
It is interesting to note that in 1832 Chopin entertained the rather fantastic notion of migrating to America, which would certainly have been an unwise step if one considers the state of music development in this country at that time, and the fact that Chopin was without knowledge of English. The idea came to him at a time when he was in need of concerts, pupils and money for bare living expenses – it was only driven out of his mind when Prince Radziwill took him to a musicale at the Rothschilds, where he made such an impression with his playing that a number of lucrative pupils were at once acquired. The Nocturne in F Minor, Op. 55, No. 1 is extremely popular with piano lovers because it is one of the least difficult and yet most melodious of the Series. The pianist Kullak interprets it as the tale of a wanderer, going his way in solitary sadness after taking leave of home and loved ones.

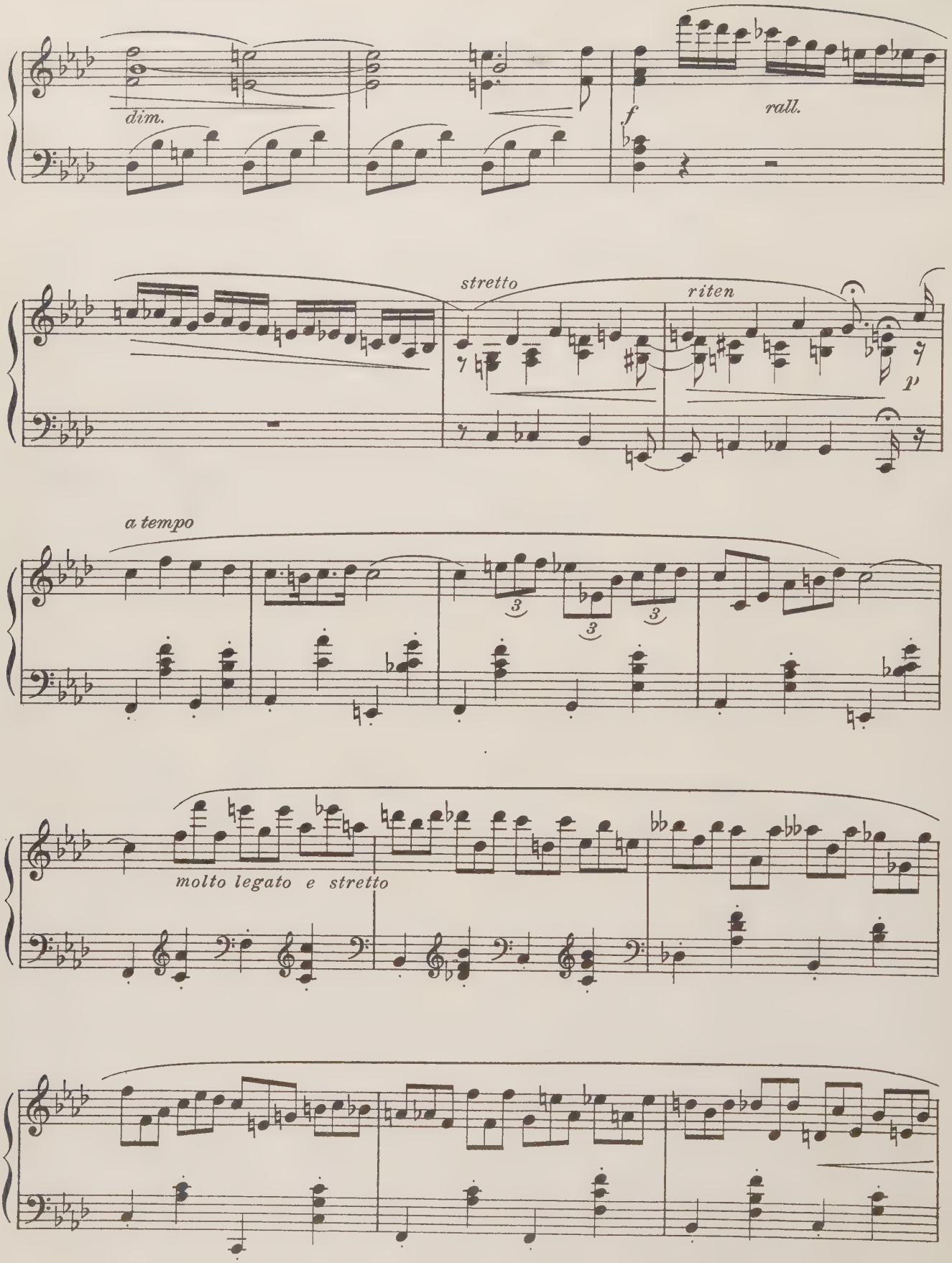
## Nocturne in F minor

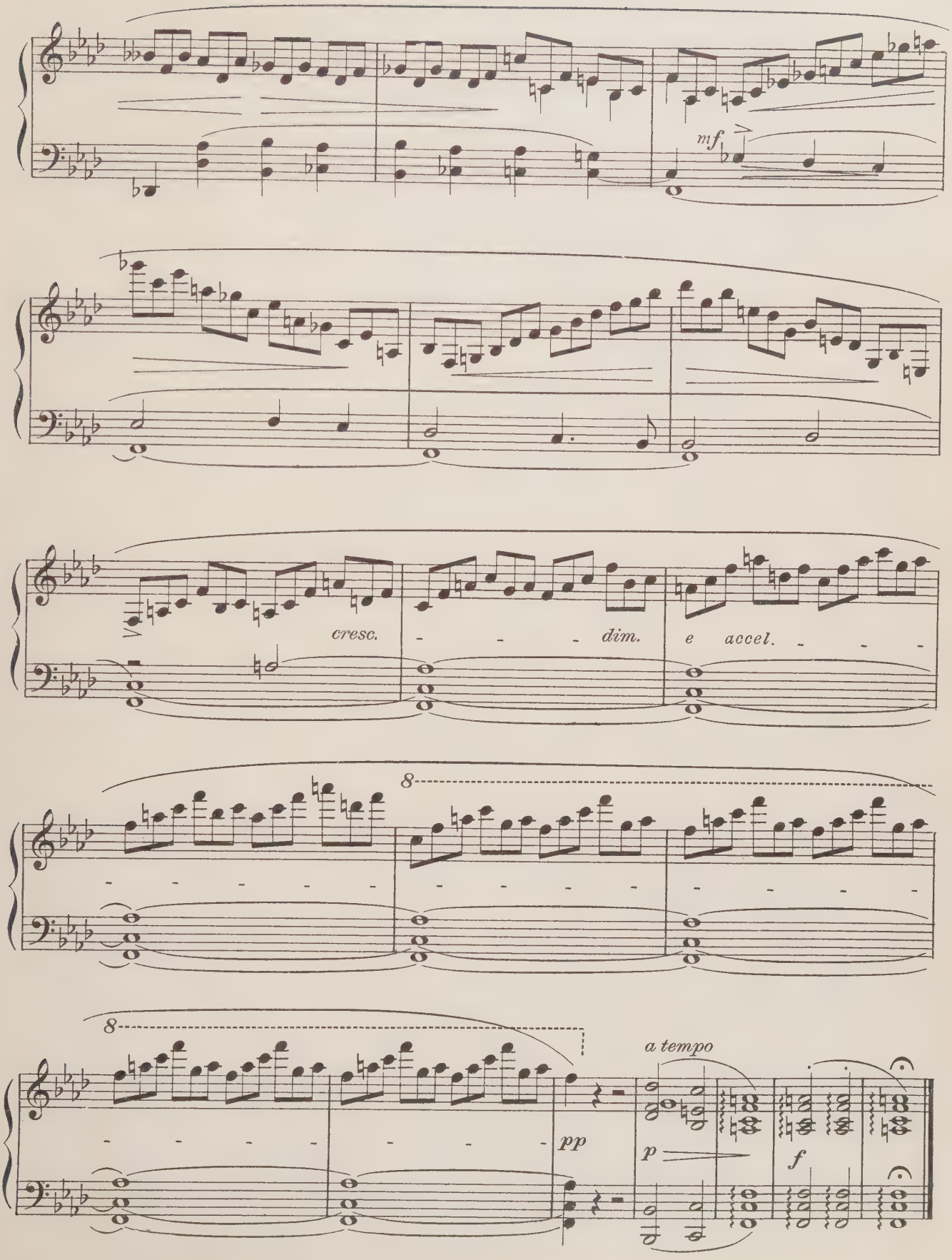
FR. CHOPIN, Op. 55, №1




a tempo
f
p
f
dim.
dim.
riten.
a tempo
f


più mosso
ff
p
f

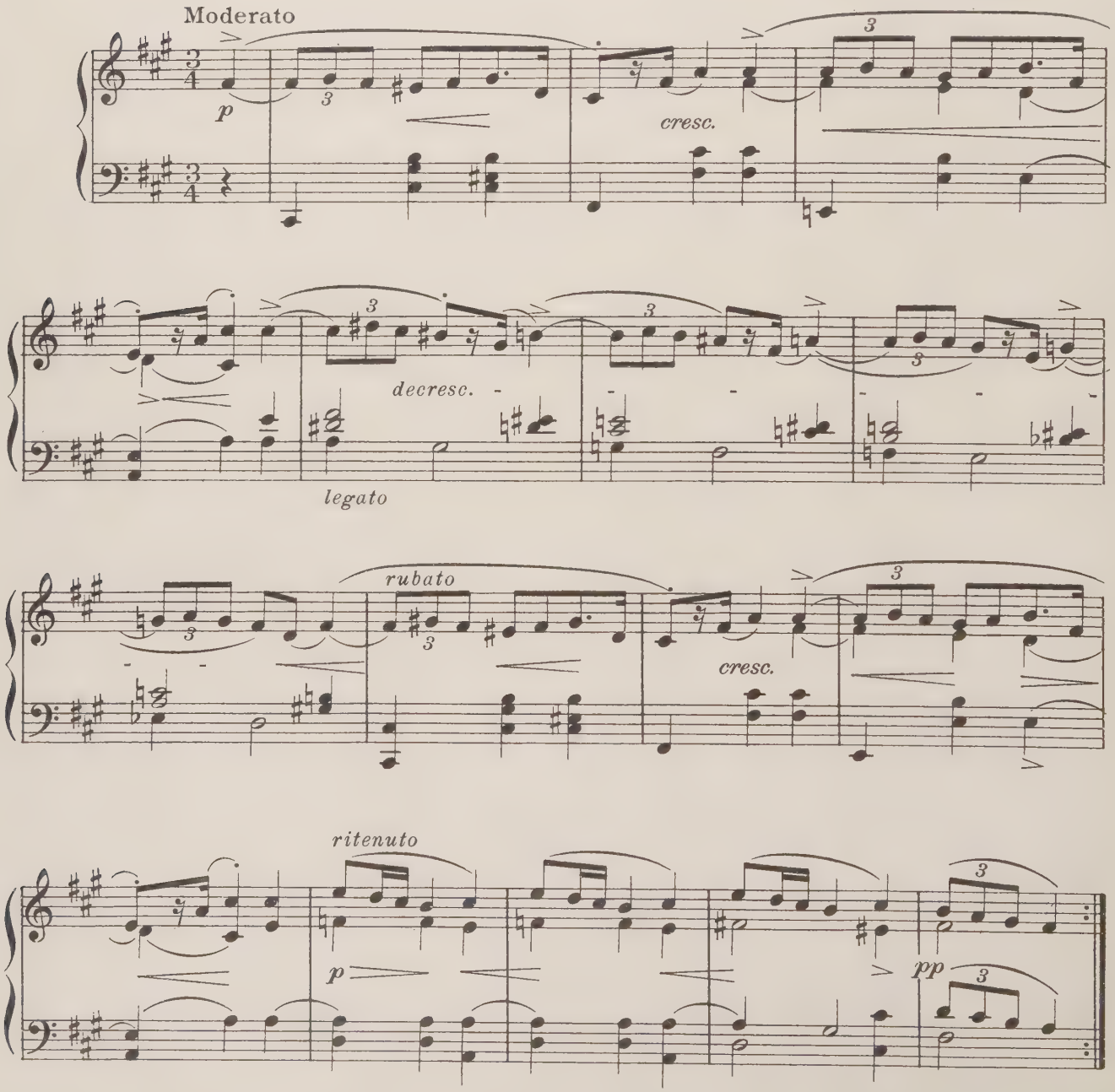

dim.
f
rall.
stretto
riten
p
a tempo
molto legato e stretto

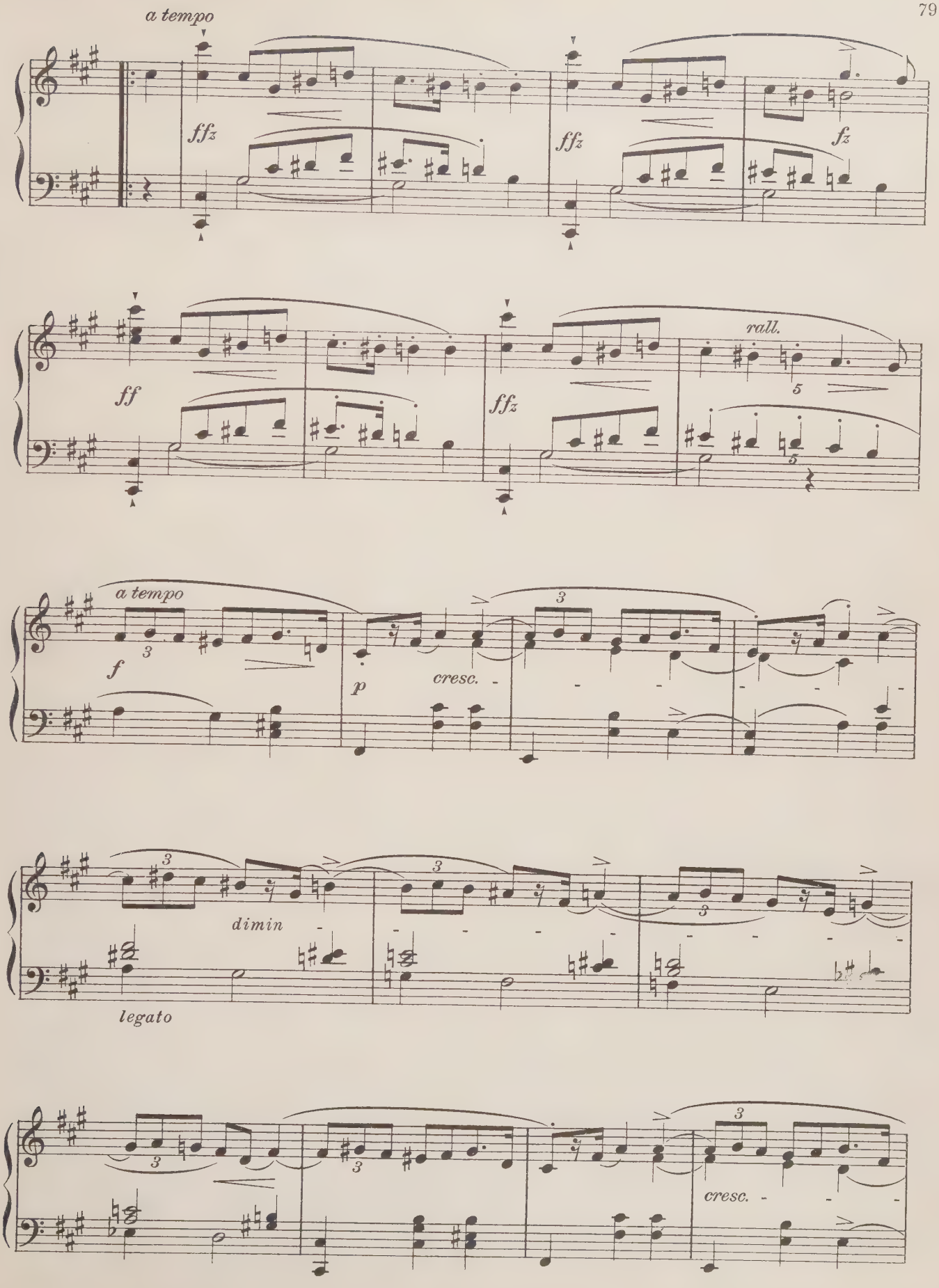

mf
cresc.
dim.
e accel.
8
8
a tempo
pp
p
f

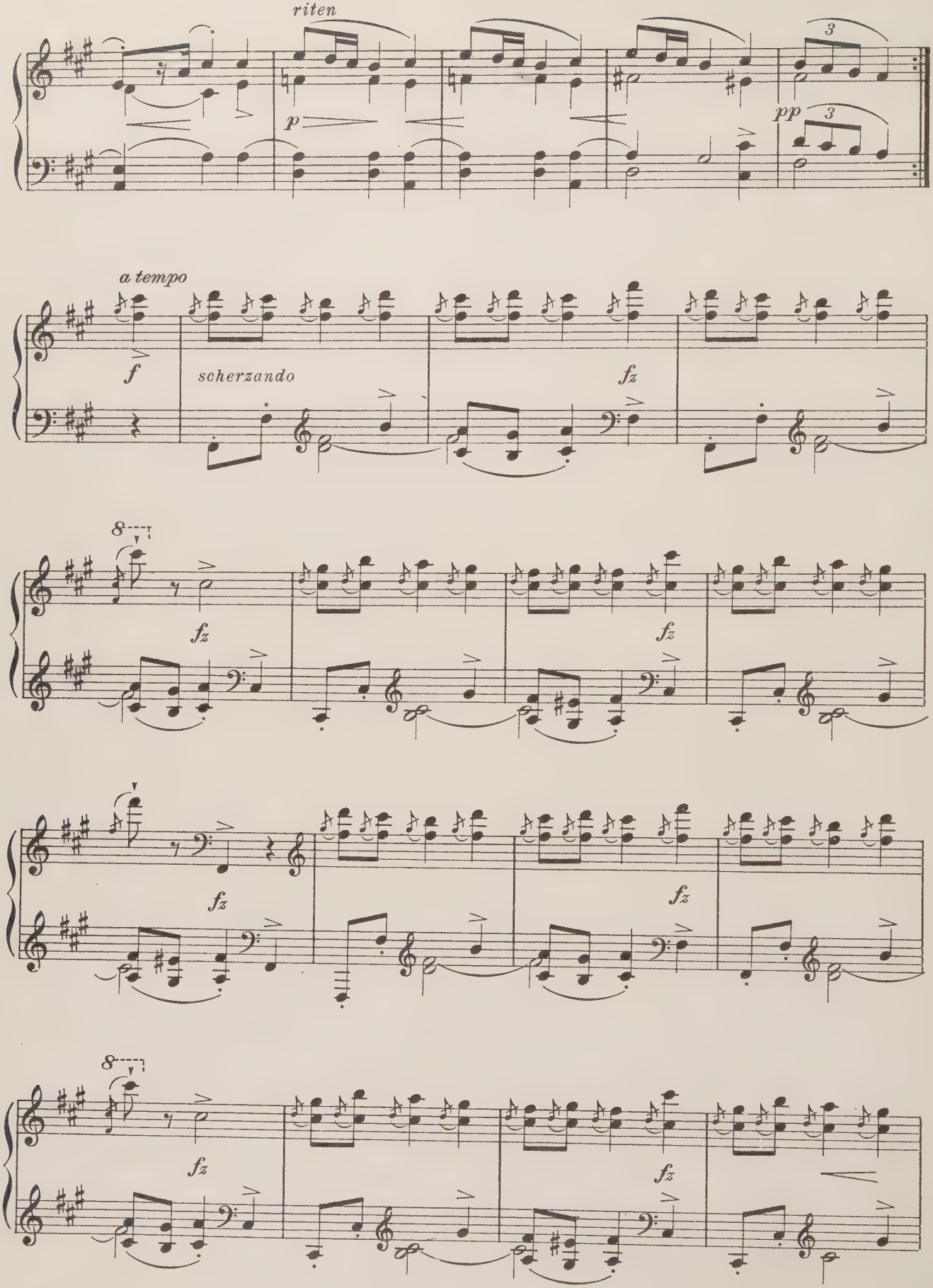
The mazurka, Poland's most popular dance form, was always a great favorite with Chopin. He wrote in all fifty-six mazurkas, half of which are in the major keys and half in the minor, and works in this form are among his earliest attempts at composition. Chopin always maintained that no one who was not either born in or had lived in Poland, could have the real sympathetic attitude toward the folk tunes which formed the background of Polish mazurkas, and once actually proved his point by playing a well-known mazurka that Liszt and Heller had performed. Those who heard his interpretation, declared that it surpassed that of either of the others. The Mazurka in F♯ Minor, the first of a set of four in Op. 6, is somewhat mournful in conception, but delightful in its exuberant melodic character.

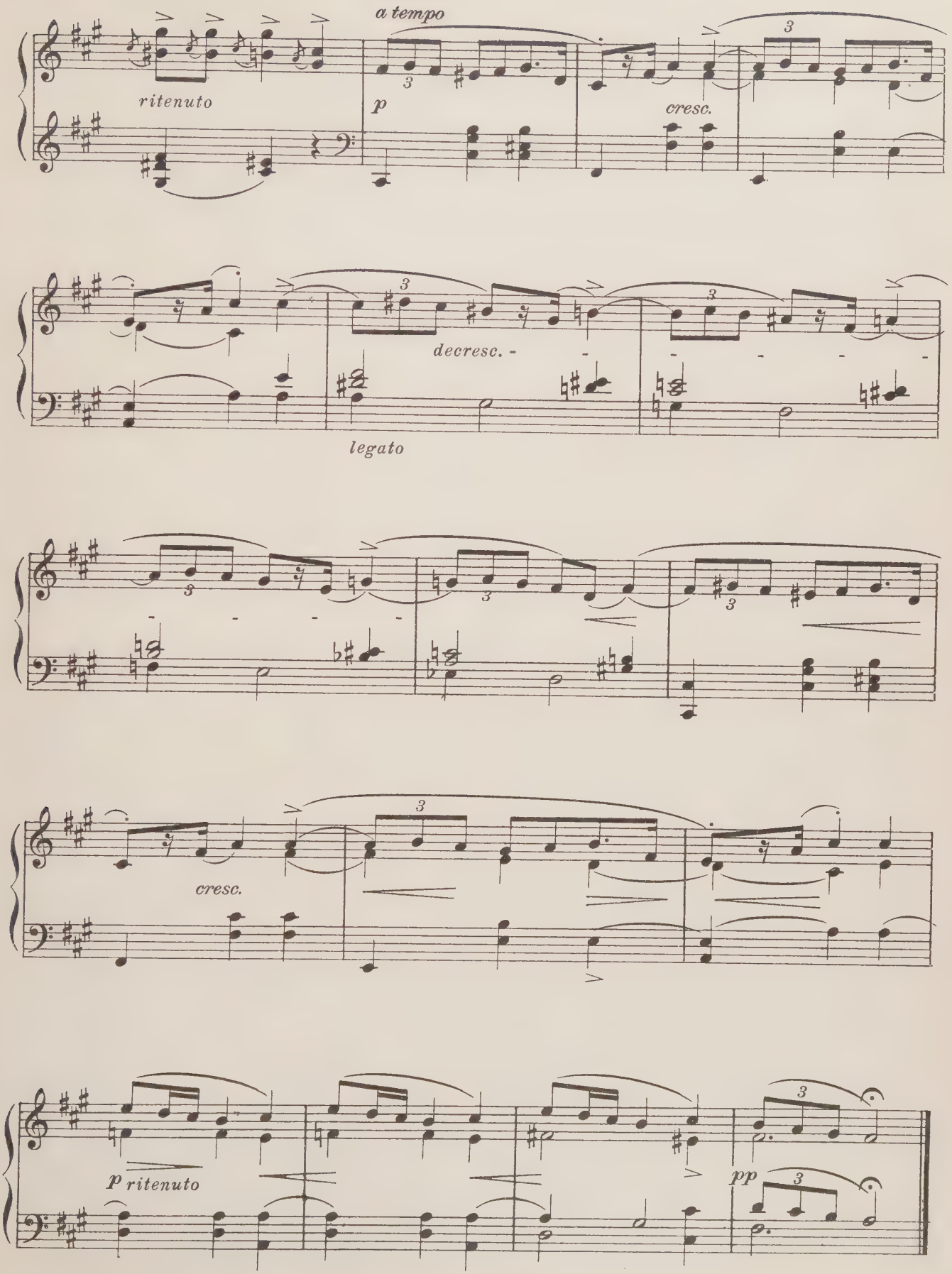
## Mazurka in F♯ Minor

FR. CHOPIN, Op. 6, No. 1




a tempo
ffz
ffz
fz
ff
ffz
rall.
a tempo
f
p
cresc.
dimin
legato
cresc.

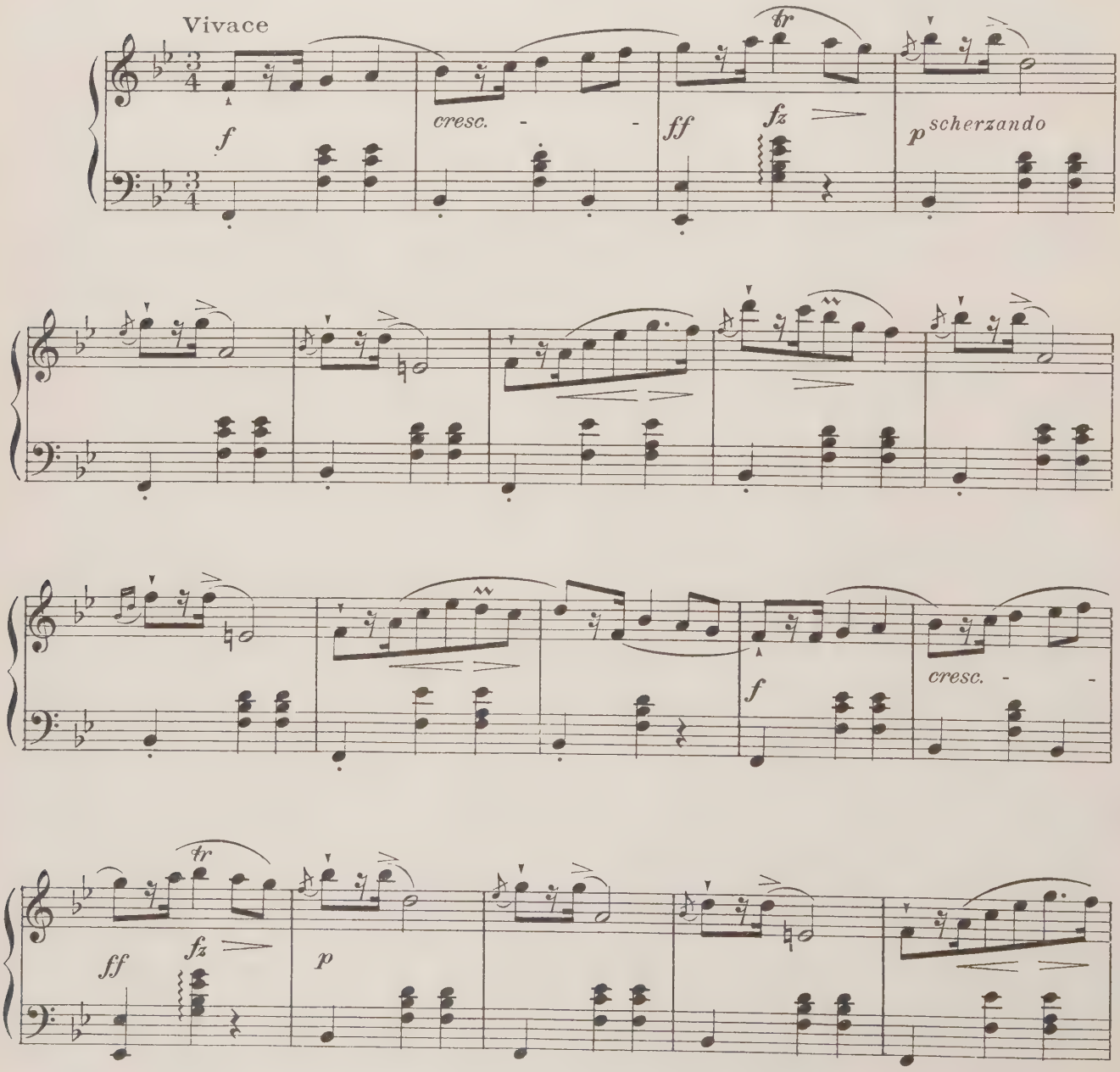

riten
p
3
pp
3
a tempo
f
scherzando
fz
8
fz
fz
fz
fz
8
fz
fz

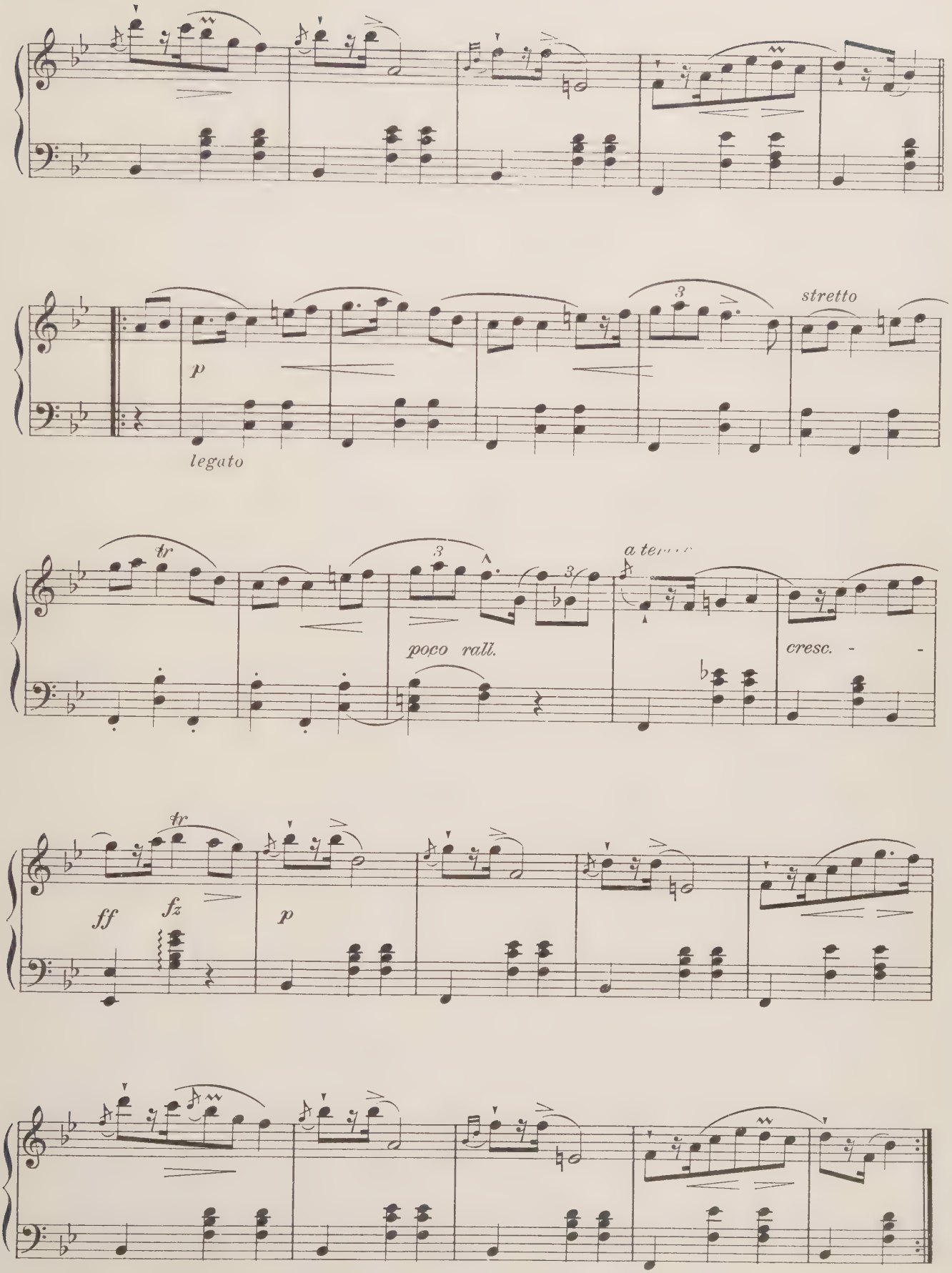

a tempo
ritenuto
p
cresc.
decresc.
legato
cresc.
p ritenuto
pp

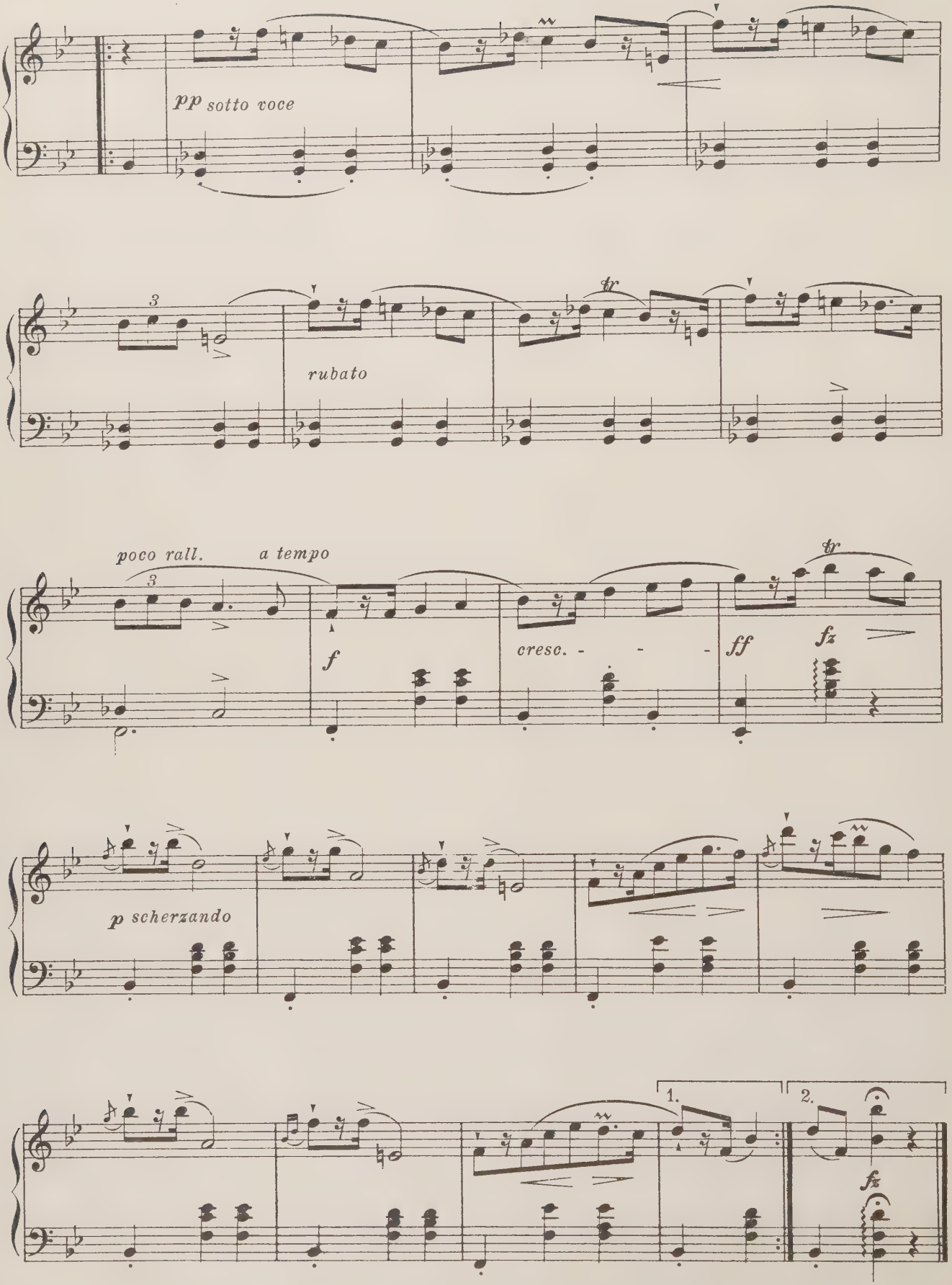
A nature as sensitive as that of Chopin's must have been deeply wounded by the quite uncalled for savage criticism of his Mazurka in B♭ Major, Op. 7, No. 1 by the Berlin critic, Rellstab, who says in part "The composer satisfies the passion of writing affectedly and unnaturally to a loathsome excess. He is indefatigable in his search for ear-splitting discords, harsh modulations and ugly distortions of melody and rhythm." The utter untruth of this scathing criticism is quite evident to anyone who plays this mazurka, one of the most beautiful of all that Chopin wrote. It is interesting to note that it was dedicated to Mr. Jones, an American whom Chopin introduced to his friends as a distinguished amateur from New Orleans. Huneker refers to many of Chopin's mazurkas as "dancing preludes, and often tiny single poems of great poetic intensity and passionate plaint."

## Mazurka in B♭ Major

FR. CHOPIN, Op. 7, No. 1




p
legato
stretto
tr
poco rall.
a tempo
cresc.
tr
ff
fz
p

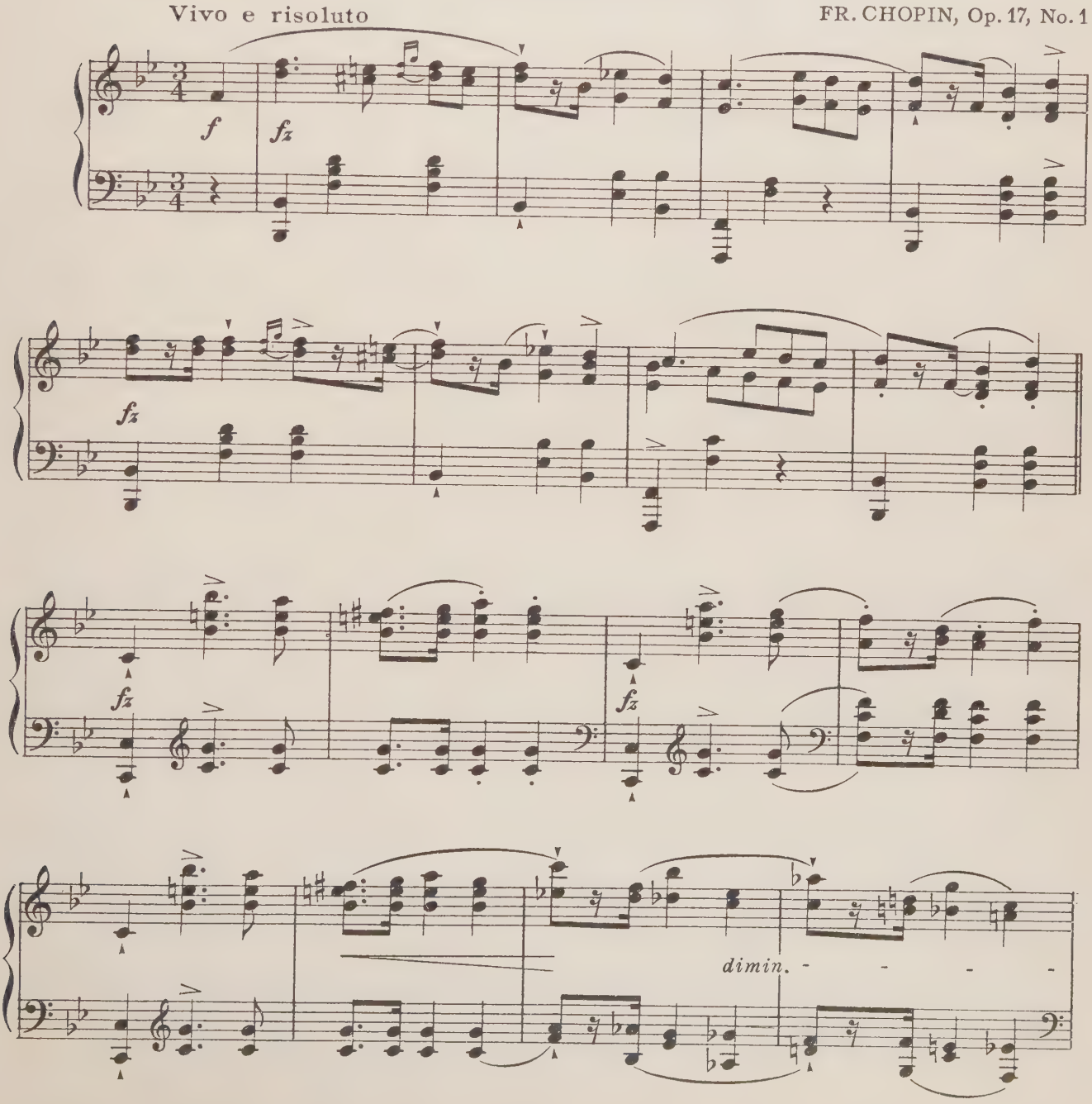

pp sotto voce
rubato
poco rall.
a tempo
f
cresc.
ff
fz
p scherzando
1.
2.
fz

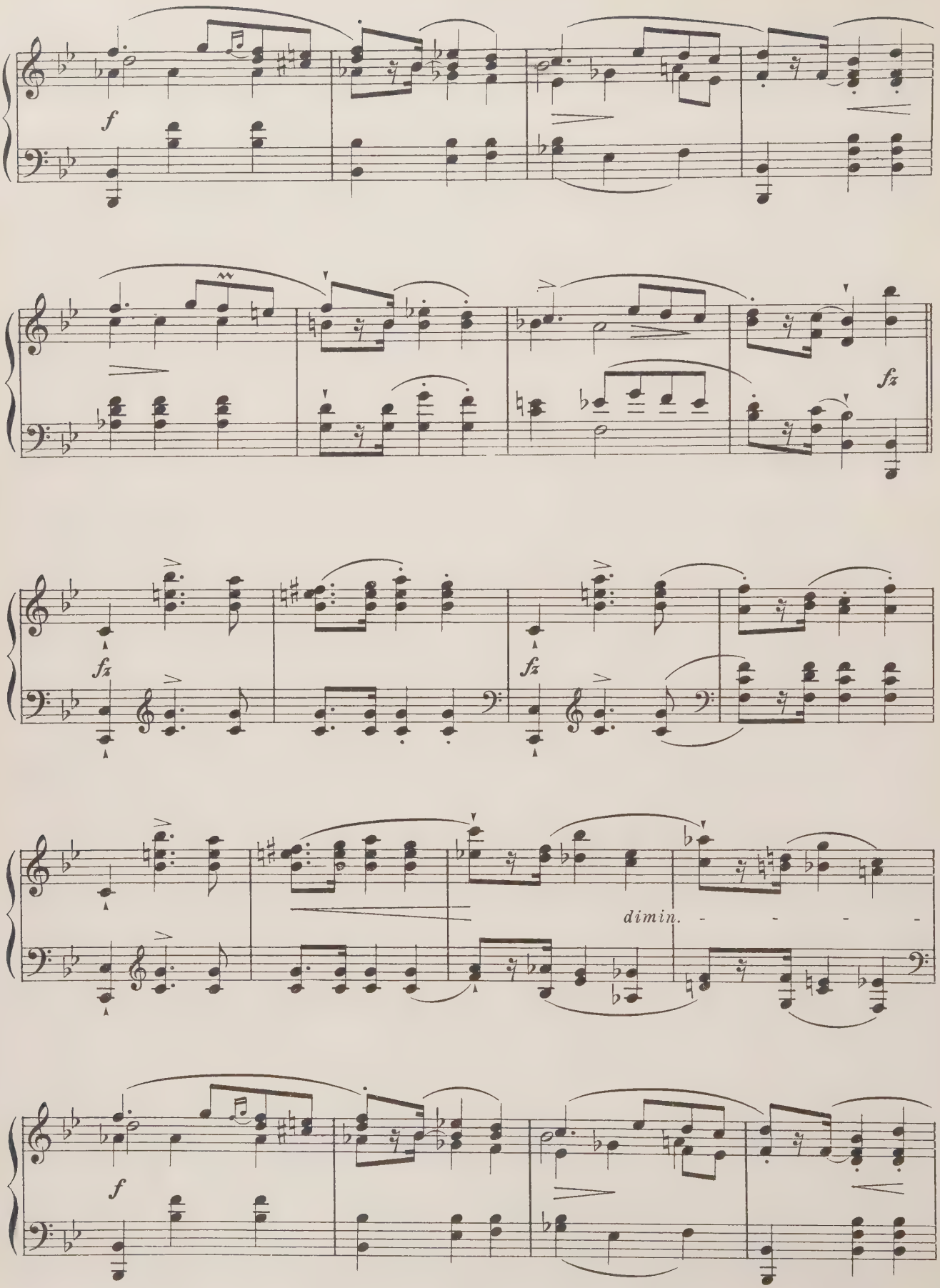
There is no question that the great musicians, both composers and virtuosos, with whom Chopin was able to become acquainted in Paris, had much to do with his artistic development both as a composer and a pianist. It would occupy too much space to enumerate all those with whom he came into contact including Berlioz, Cherubini, Reicha, Herold, Boieldieu, Auber, Rossini, Meyerbeer, Liszt, Baillot, Franchomme, with whom he formed a close friendship; and many great singers including Malibran, Pasta, Rubini and Lablache. Contact with such great composers and artists could scarcely have any other effect than inspiration for composition and the Mazurka in B♭ Major, Op. 17, No. 1 shows a distinct advance in Chopin's mastery of this dance form. This mazurka opens with a fascinatingly bold melodic figure suggestive of the chivalrous gallantry of the Pole, while its strongly marked rhythms suggest a military atmosphere in the ballroom.

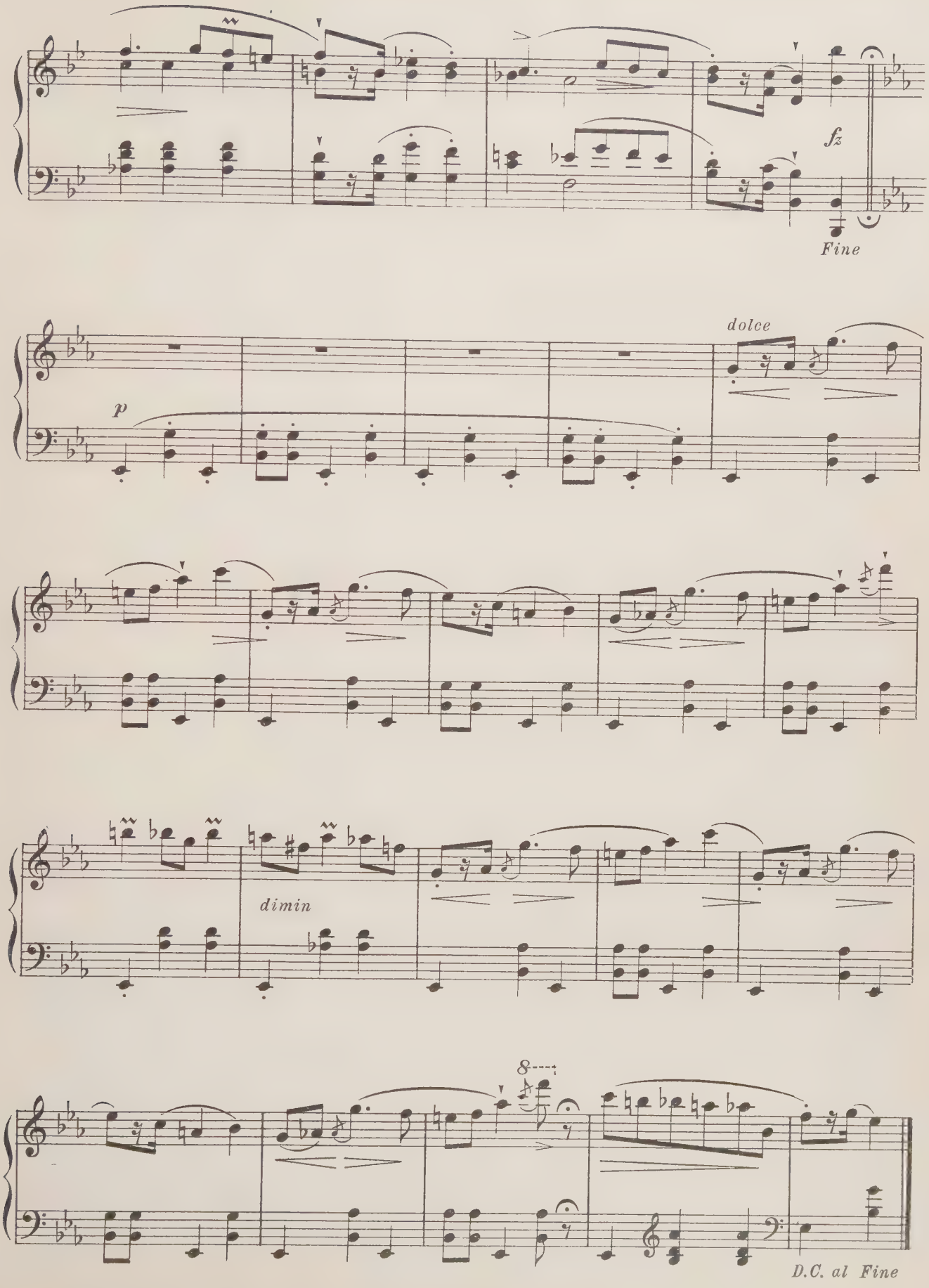
## Mazurka in B♭ Major

Vivo e risoluto

FR. CHOPIN, Op. 17, No. 1



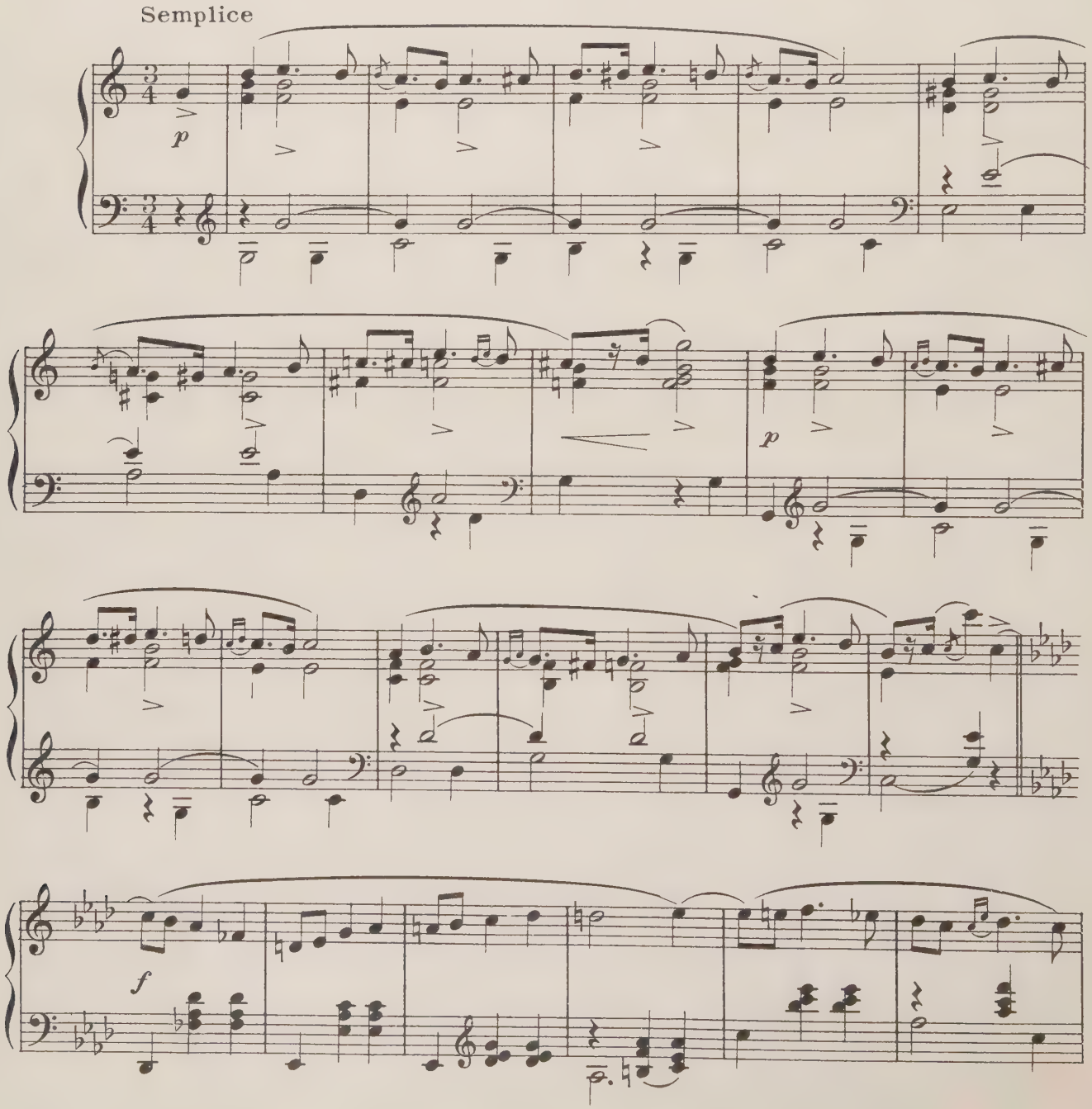

f
fz
fz
fz
dimin.
f

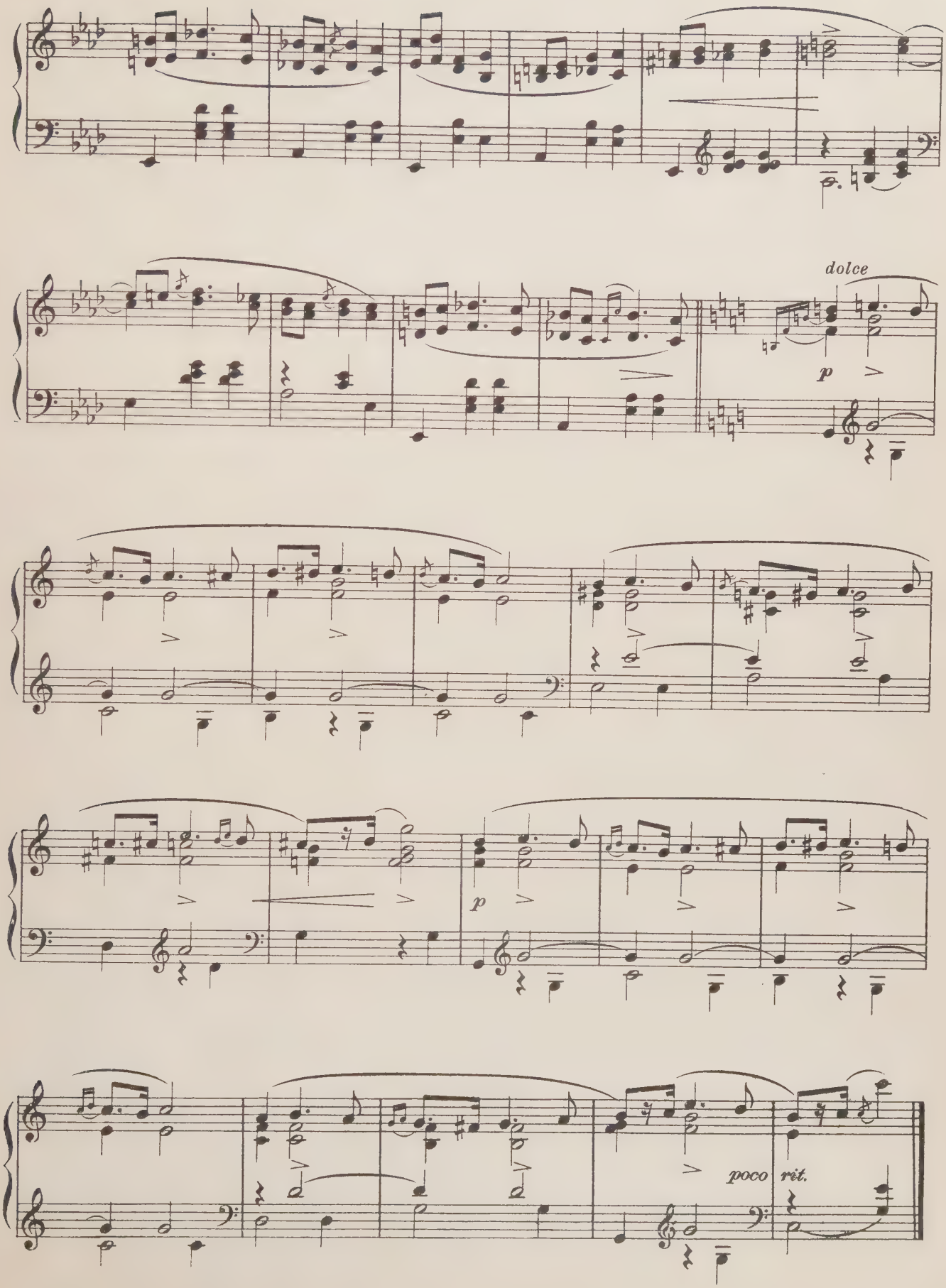

fz
Fine
dolce
p
dimin
8
D.C. al Fine

The Mazurka in C Major, Op. 33, No. 3, was the cause of quite a heated quarrel between Chopin and Meyerbeer, who, entering the room while the composer was playing it, remarked that it was in 2/4 time. Chopin insisted that it was in 3/4 time and finally a mere question of rhythm became the cause of a serious quarrel. Curiously enough, the conductor, Charles Hallé, made the same comment–perhaps in a less offensive way to Chopin–who laughed and explained that it was the peculiar national character of the dance which gave this impression. Chopin's fondness for writing mazurkas is evinced by the fact that it was in this dance-form that he last composed, during his final illness when he was too feeble to even attempt to play it himself upon the piano.

## Mazurka in C Major

FR. CHOPIN, Op. 33, No. 3

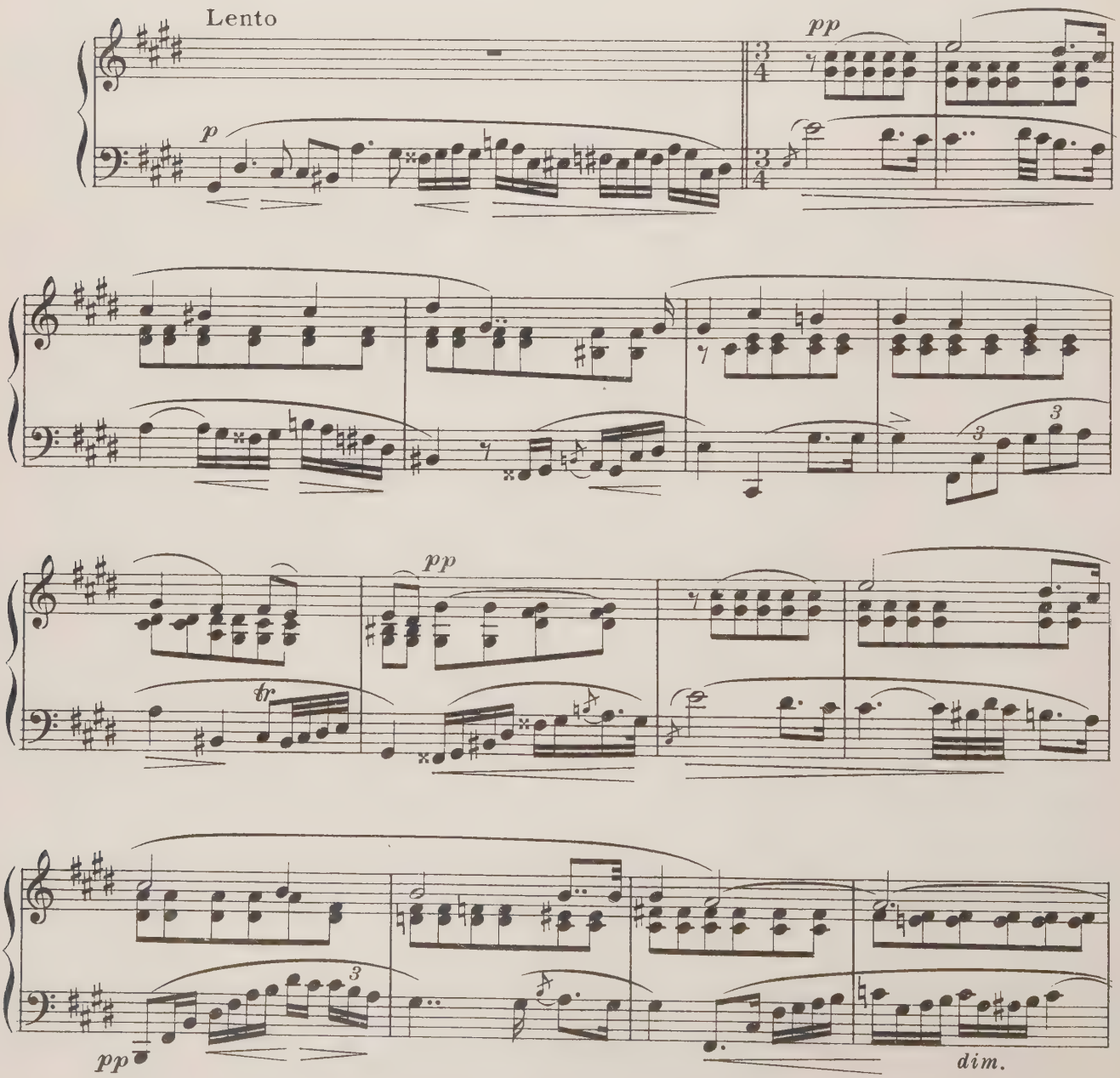


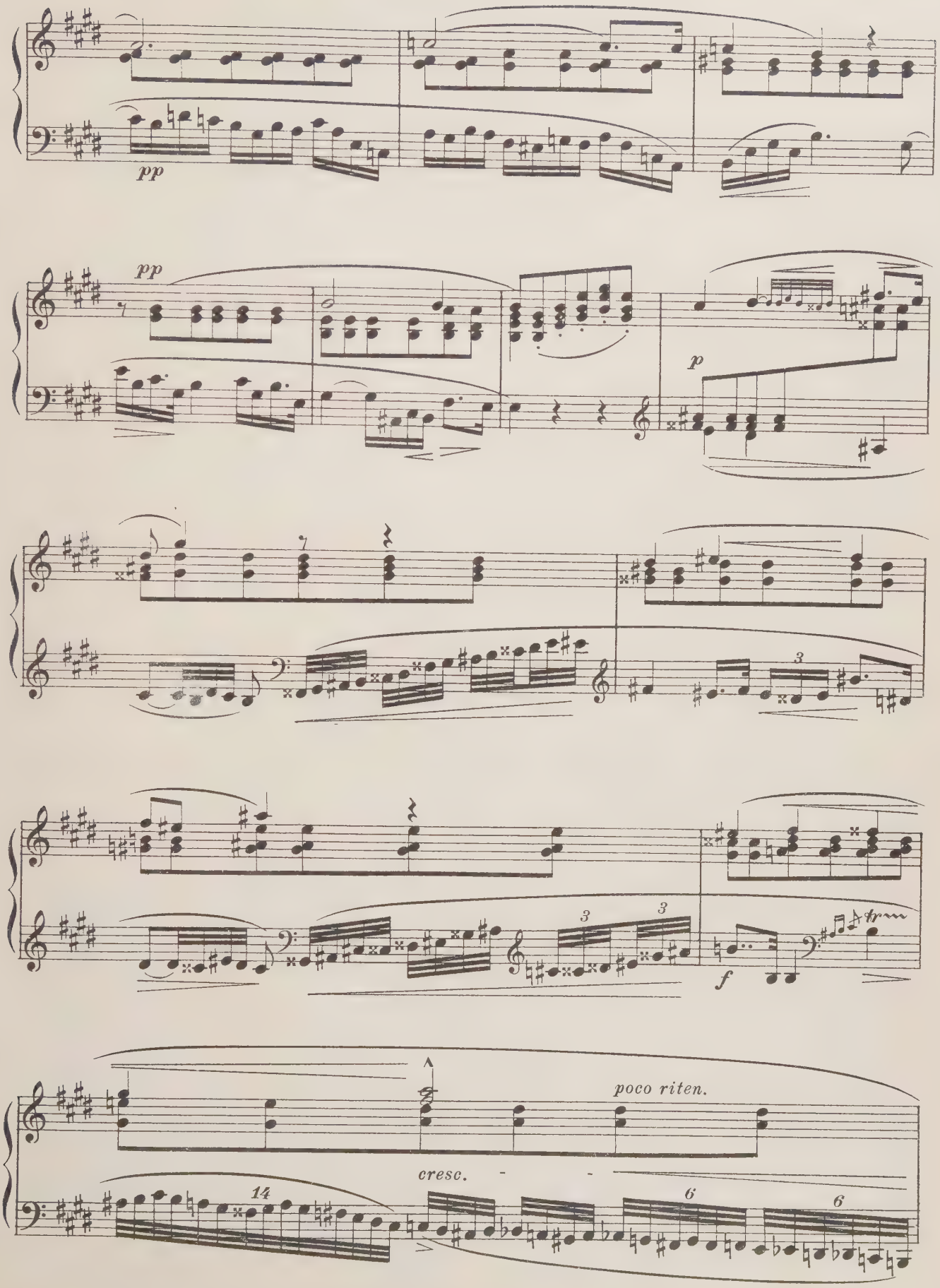

dolce
p
p
poco rit.

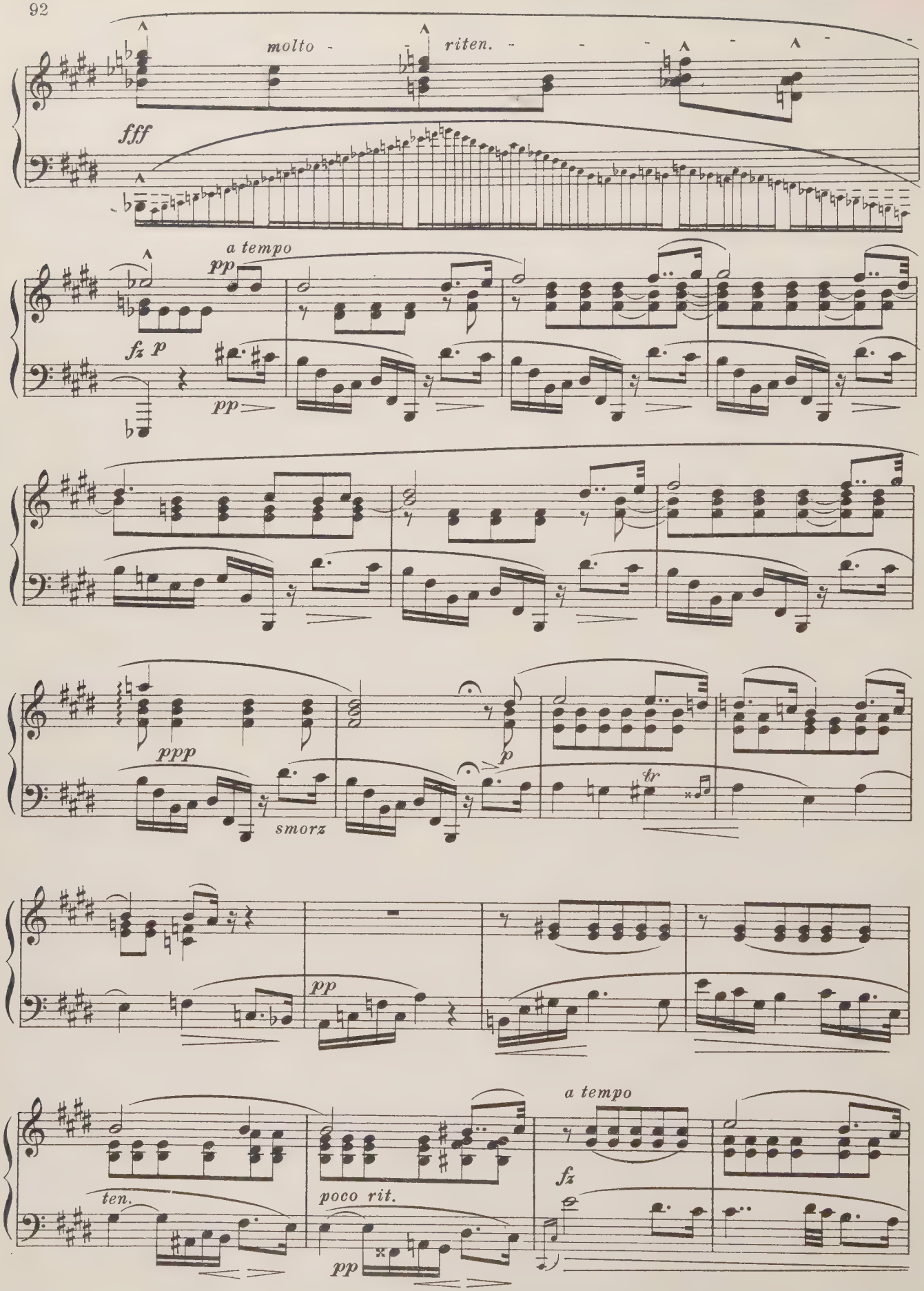
The Étude in C sharp Minor Op. 25, No. 7 is perhaps the most beautifully poetic of all Chopin's works of this kind. The main difficulty in its performance is not one of technique but one of musical expression. The chief melodic line is in the left hand, but there is an equally appealing melody in the right hand, leading the imagination of some critics to see in the composition a lover's quarrel, replete with keen regrets, tender rebukes and stormy recriminations. It is more than possible that as a composition it was inspired through some of Chopin's thoughts during one of his several love affairs, which, in the opinion of his intimates, never made any lasting impression upon the master. It is even related that, when one lady with whom he was apparently deeply in love announced her engagement to someone else, Chopin appeared more astonished than troubled when he heard of it.

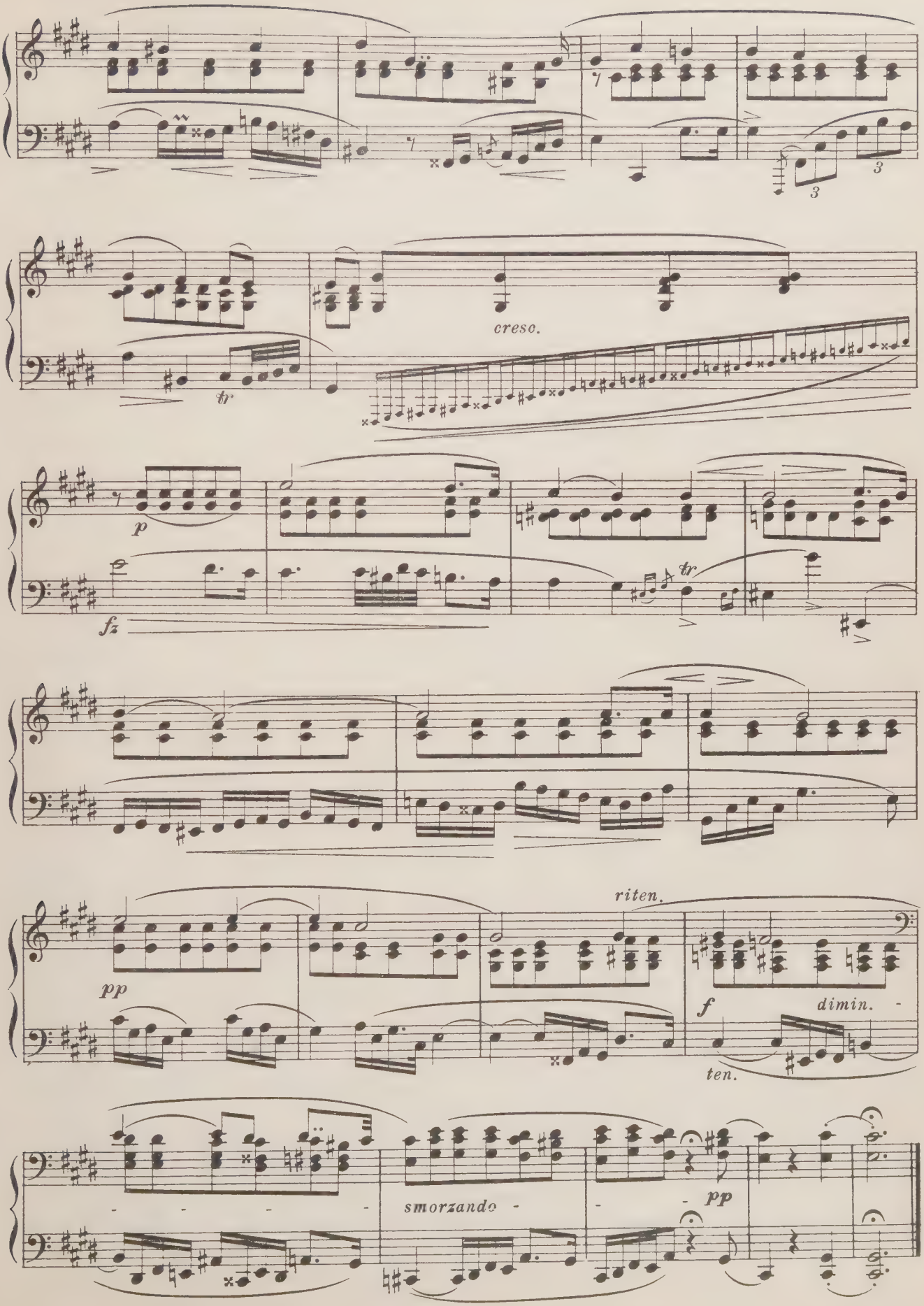
# Étude in C Sharp Minor

FR. CHOPIN, Op. 25, No. 7




pp
pp
p
3
3
3
f
poco riten.
cresc.
14
6
6

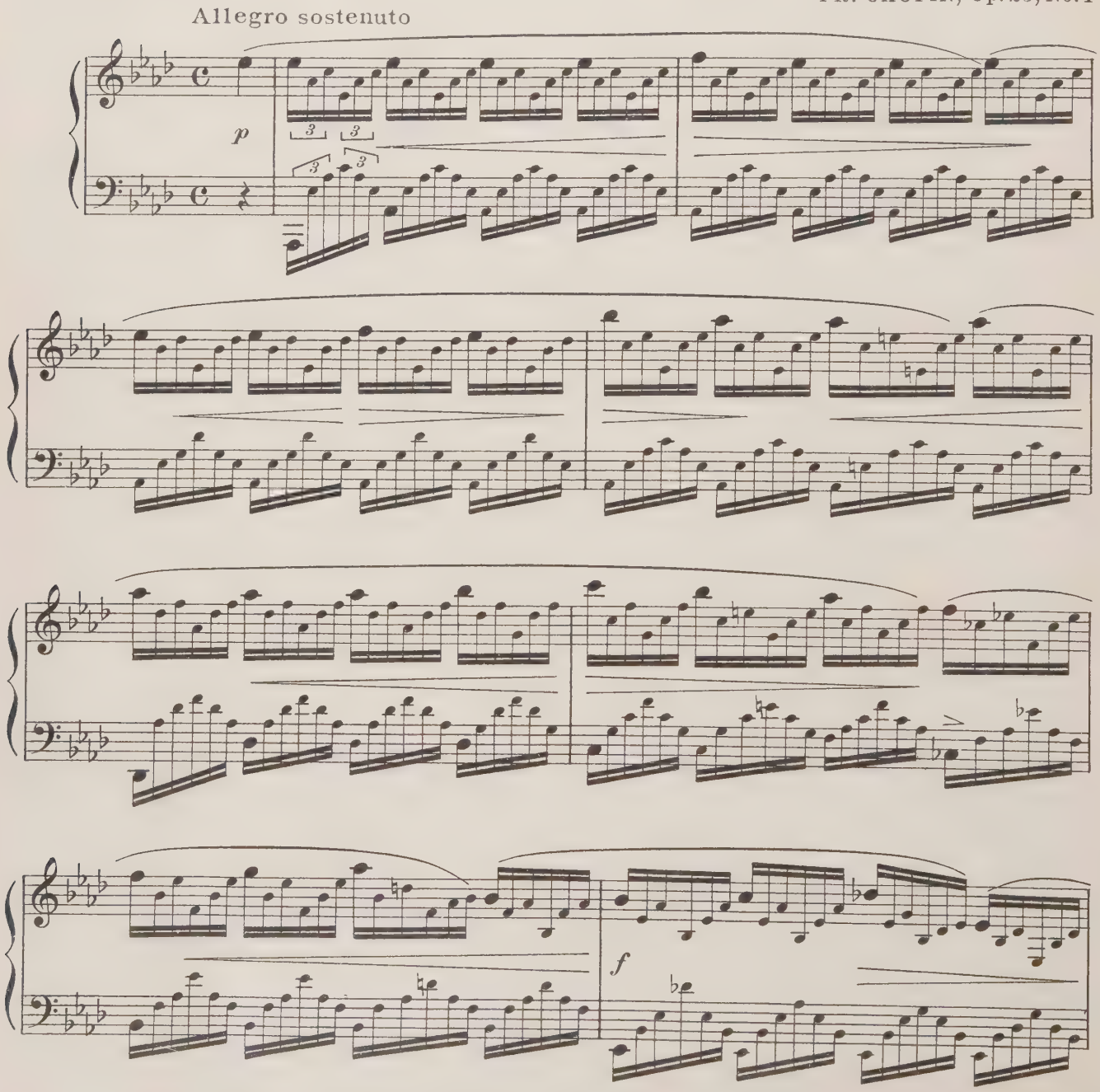

molto -
riten. - - - - -
fff
a tempo
pp
fz p
pp
ppp
smorz
p
tr
pp
ten.
poco rit.
pp
a tempo
fz

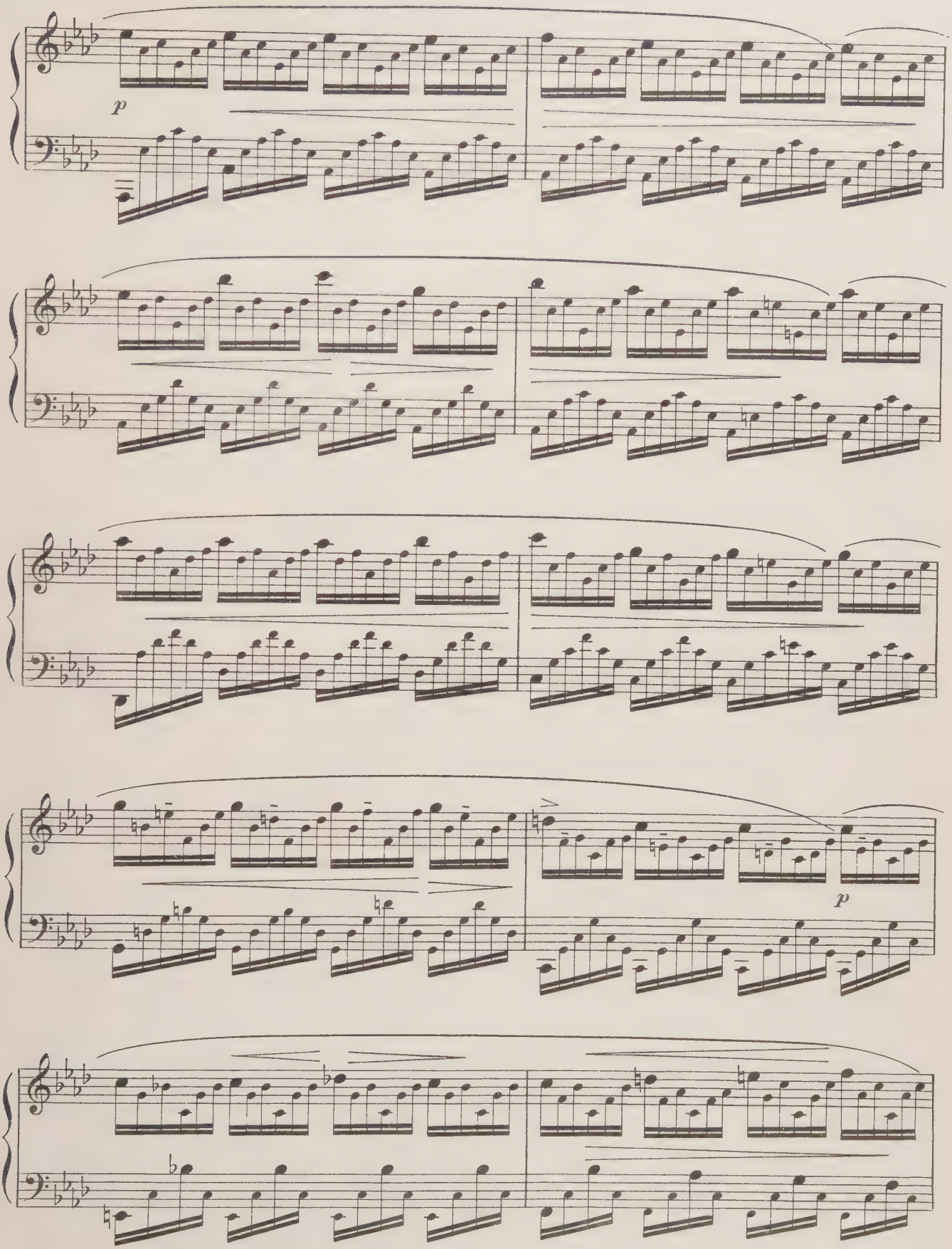

cresc.
tr
p
fz
tr
pp
riten.
f
dimin.
ten.
smorzando
pp

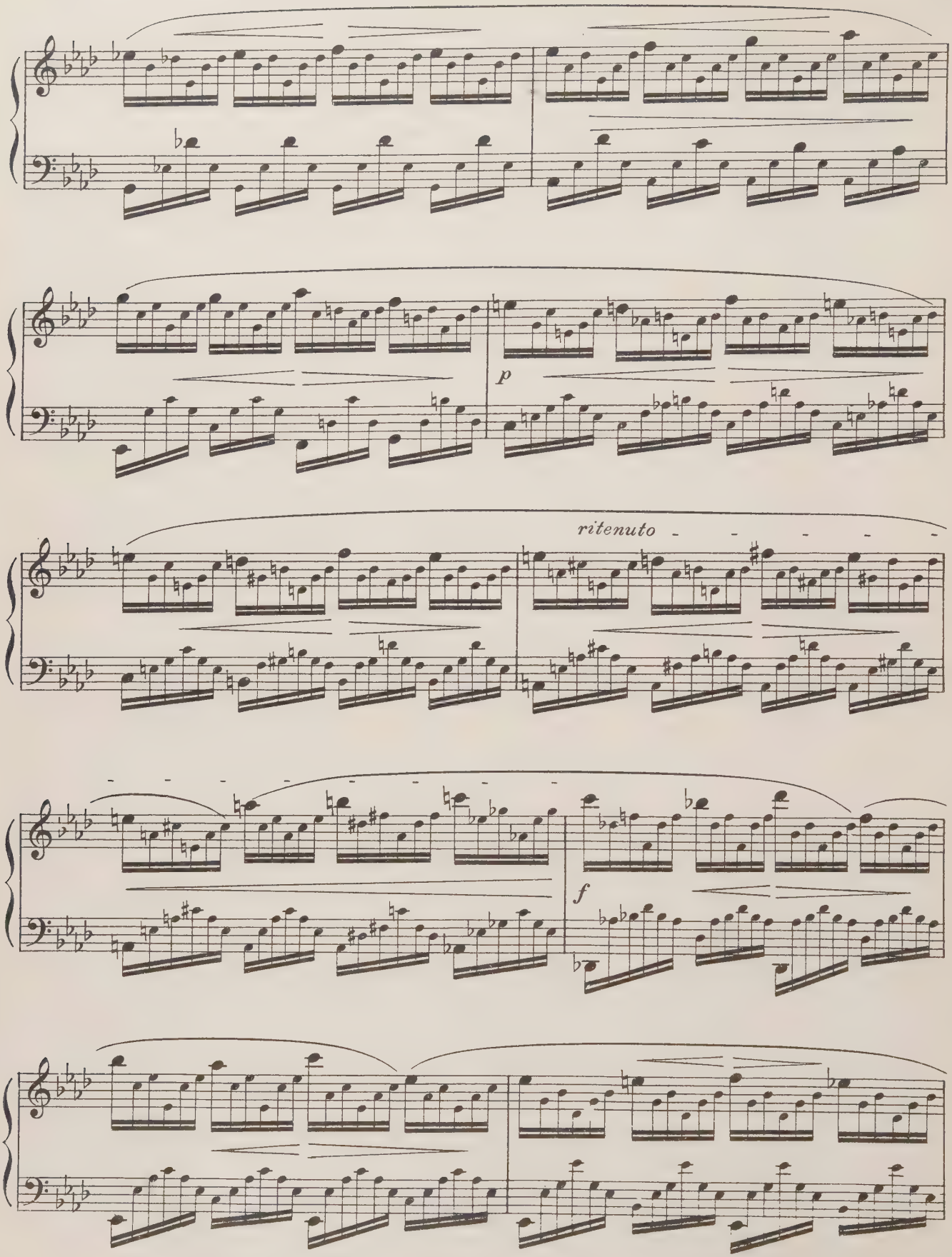
Chopin's Études are works of such splendid originality that they would entitle him to the crown of immortality in music if they were the only compositions of his extant. They are universally regarded as supreme examples of their kind, chiefly because the perfecting of technique is not the sole aim, but they strive at the same time to awaken the musical instinct. The Étude in A flat, Op. 25, No. 1, was described, from the standpoint of performance, by Chopin himself to one of his pupils as follows: "I imagine a little shepherd who takes refuge in a peaceful grotto from an approaching storm. In the distance there is the rush of wind and rain, while the shepherd gently plays a melody on his flute." The pianist Moscheles never could dwell sufficiently upon his admiration of the entrancing sweetness with which Chopin played this study.

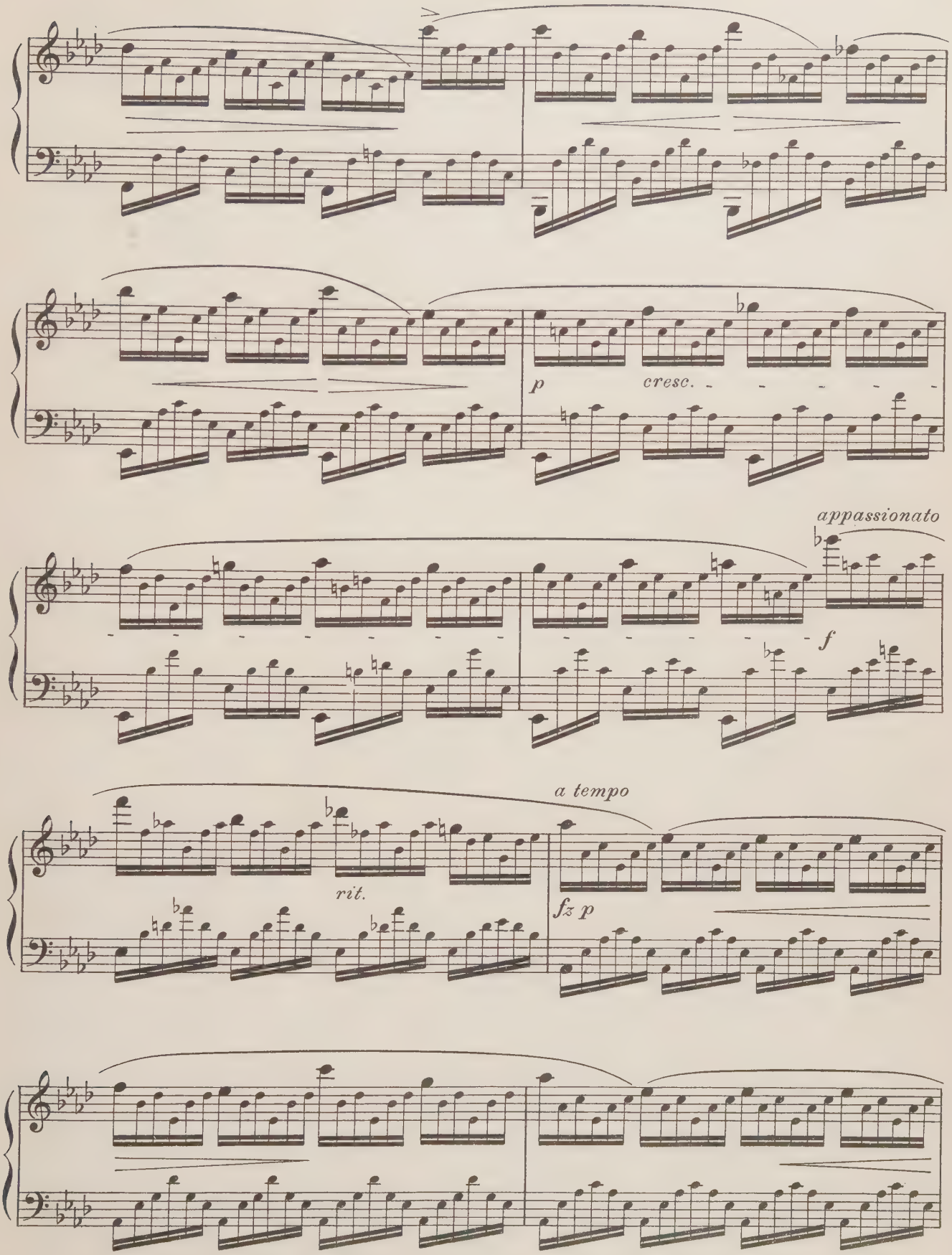
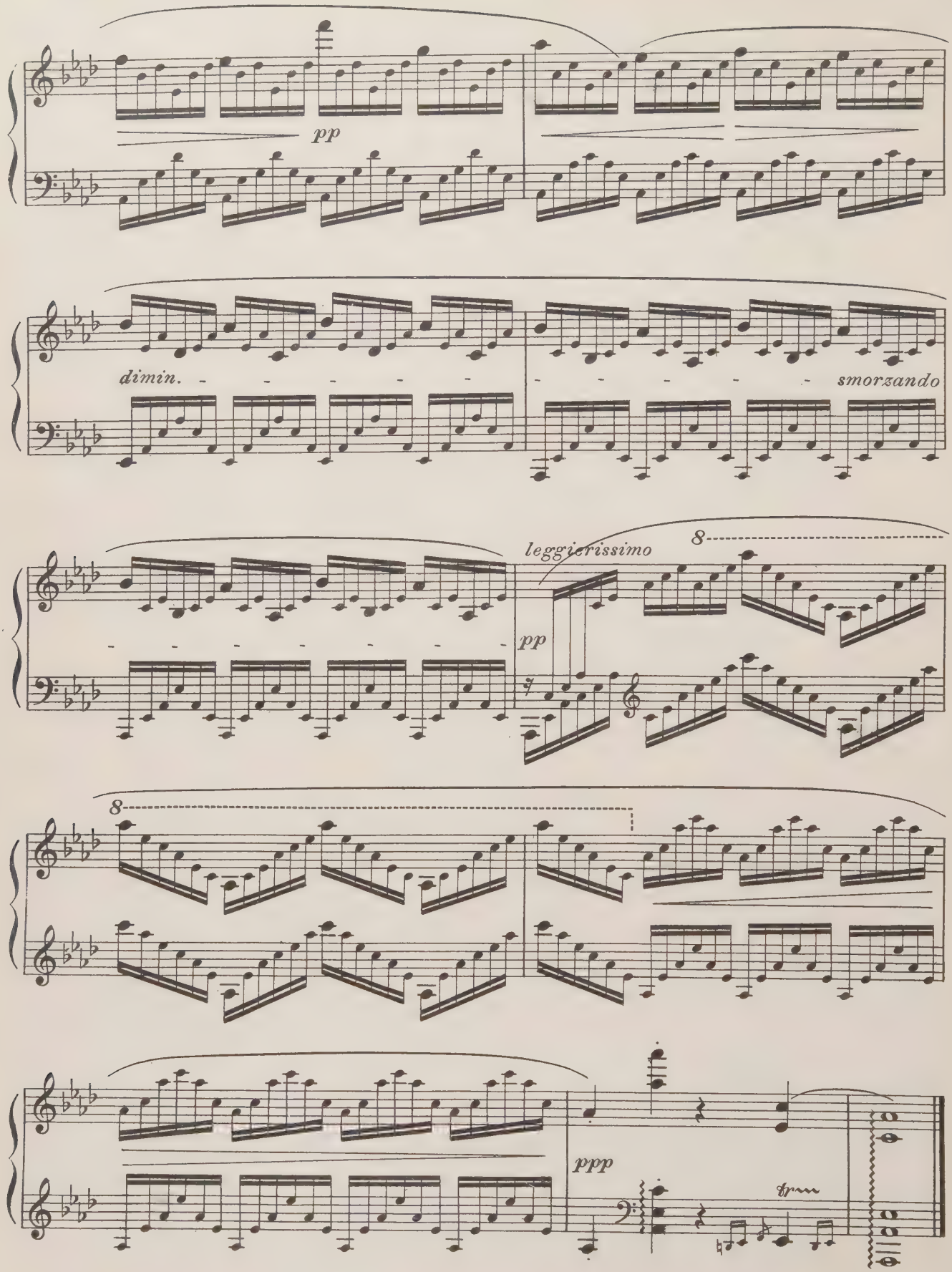
## Étude in A flat

FR. CHOPIN, Op. 25, No. 1




p
p

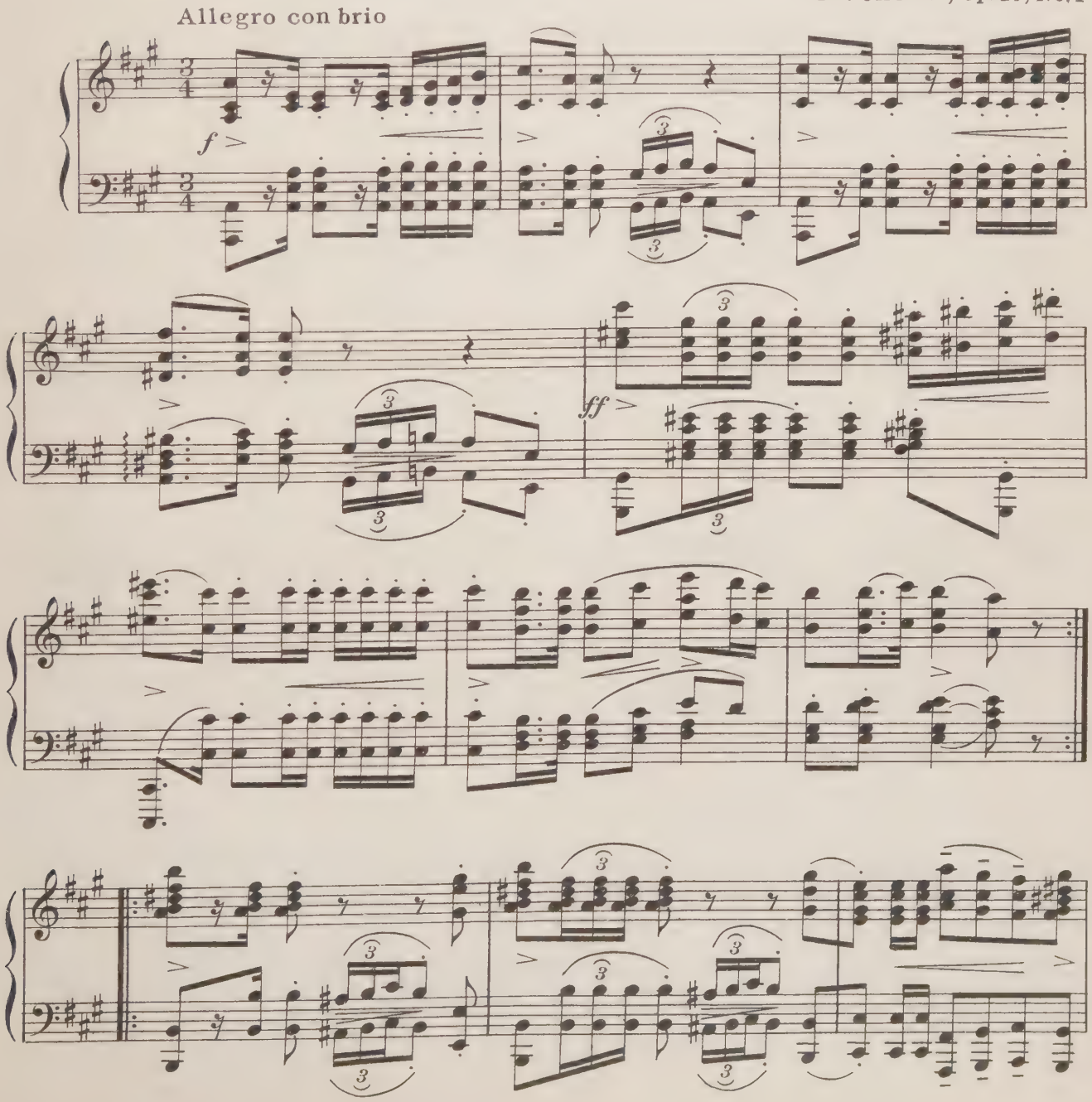

p
ritenuto
f

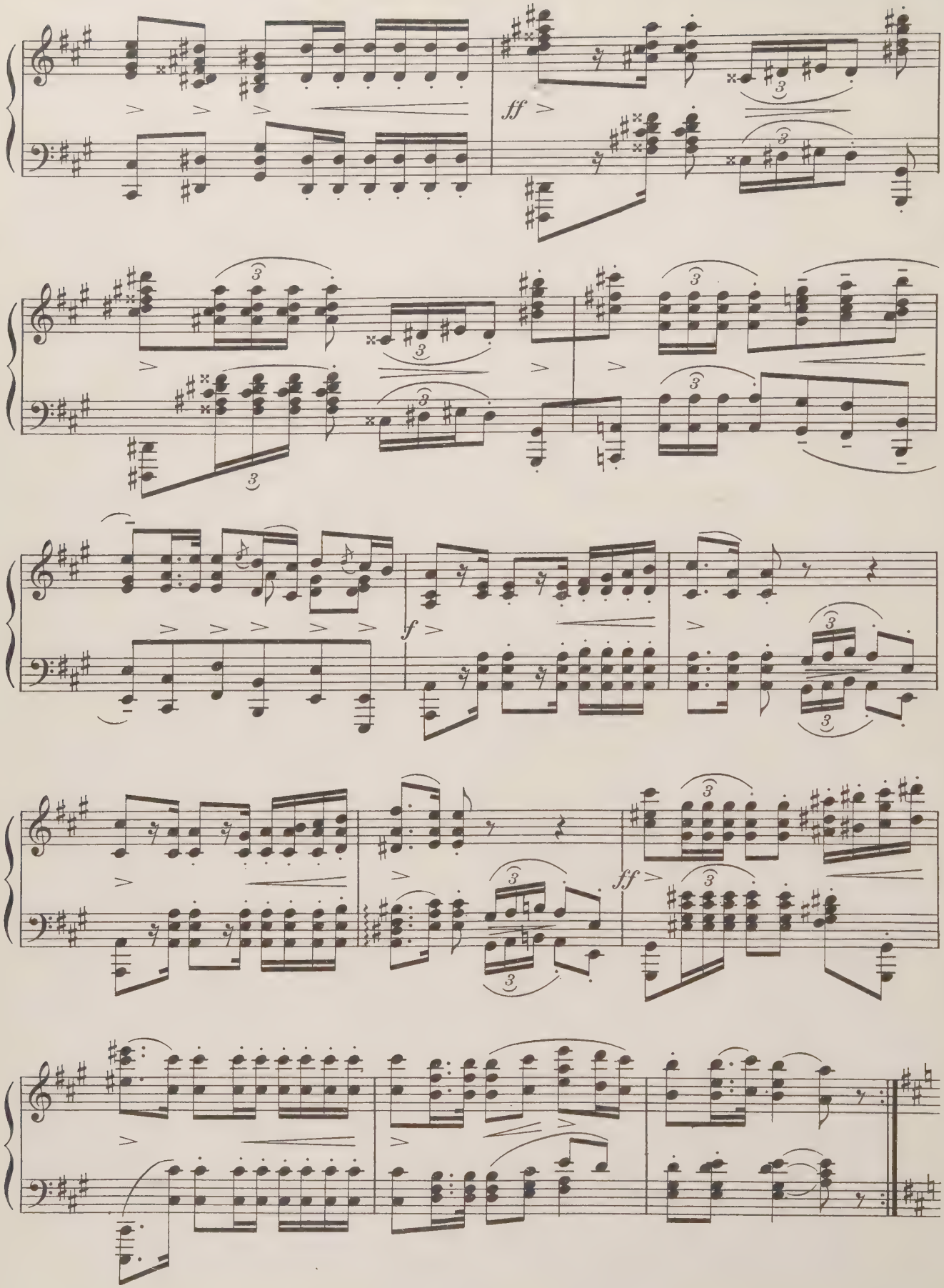

p
cresc.
appassionato
f
a tempo
rit.
fz p

pp
dimin.
smorzando
leggierissimo
8
pp
8
ppp
tr

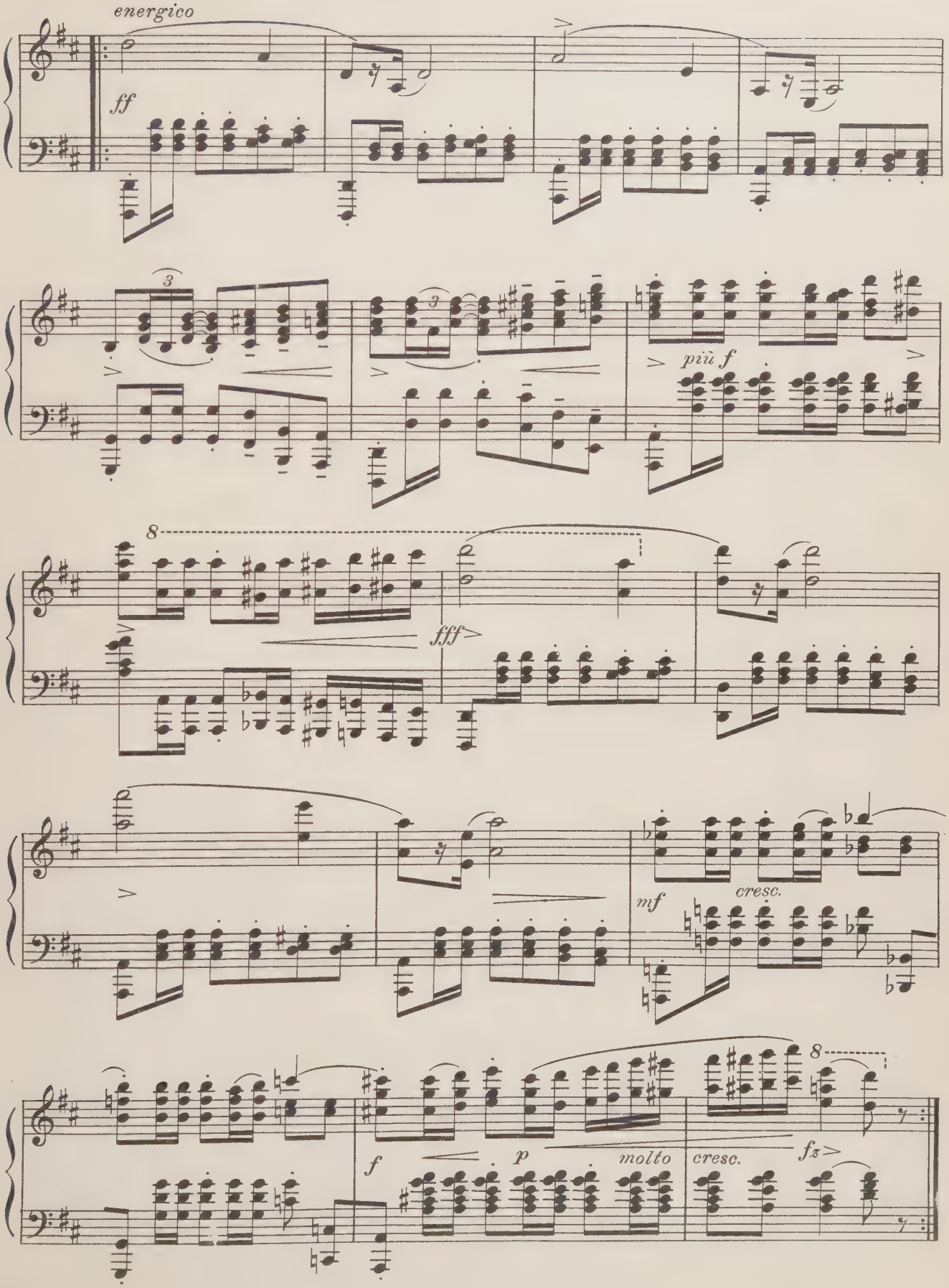
The Polonaise, which particularly appealed to Chopin's imagination, is one of the most ancient of dance forms— first forming a part of the ceremonial rites at the Polish Court, and afterwards, written with words, growing into national expressions of the feelings and aspirations of the people. The Polonaise Op. 40, No. 1 is generally known as the "Militaire", and it is considered the most brilliant composition that Chopin ever wrote. It made a particular appeal to Franz Liszt, who played it at all his concerts, and Rubinstein once remarked that this, and the other polonaise of the same opus, were to him synonymous with Poland's greatness and downfall. Frederick Niecks says of it "The mind of the composer is fixed on one elating thought. He sees the gallantly advancing chivalry of Poland, determination in every look and gesture; he hears, rising above the noise of stamping horses and clash of arms, their bold challenge scornfully hurled at the enemy."

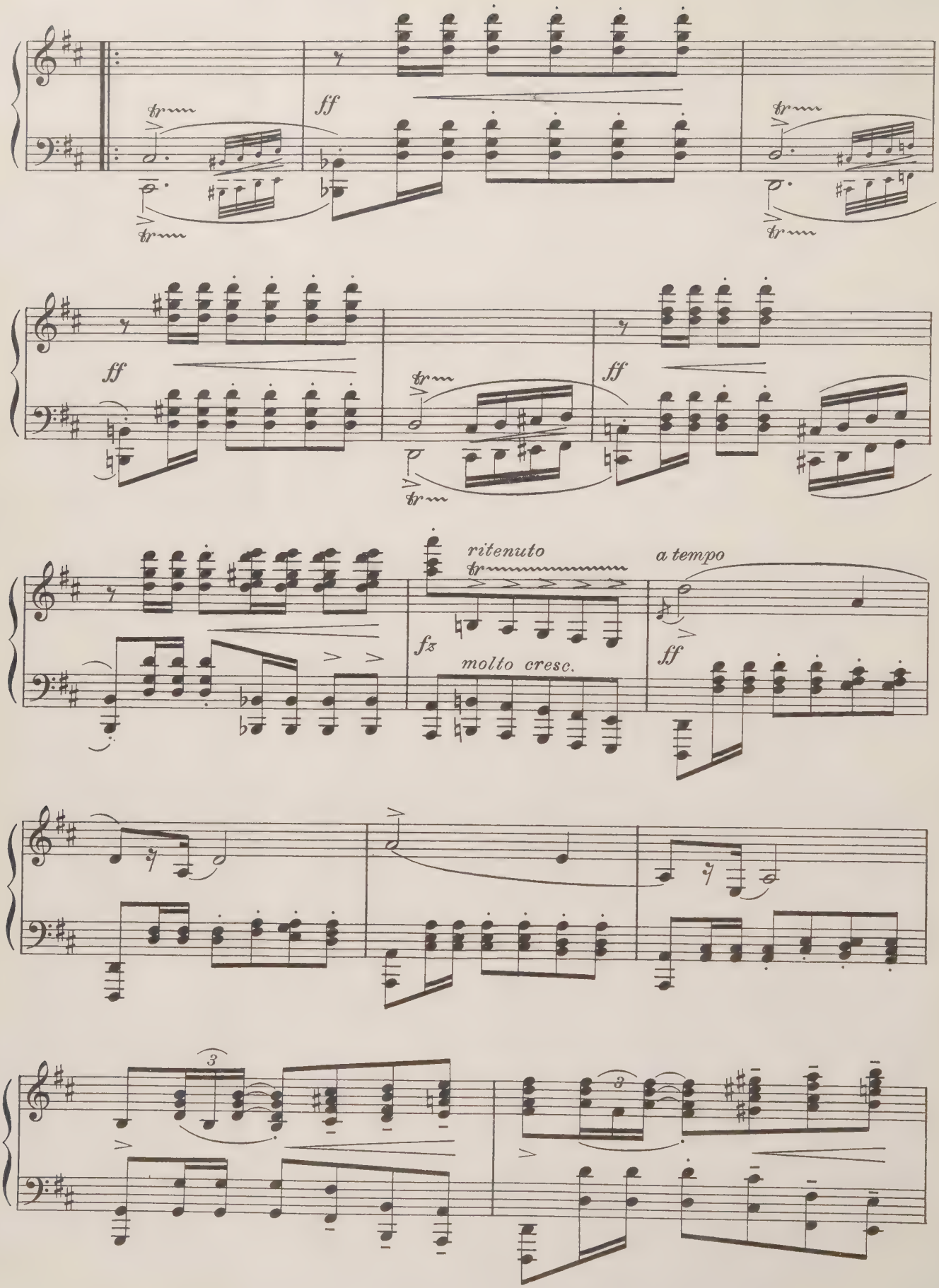
## Polonaise Militaire

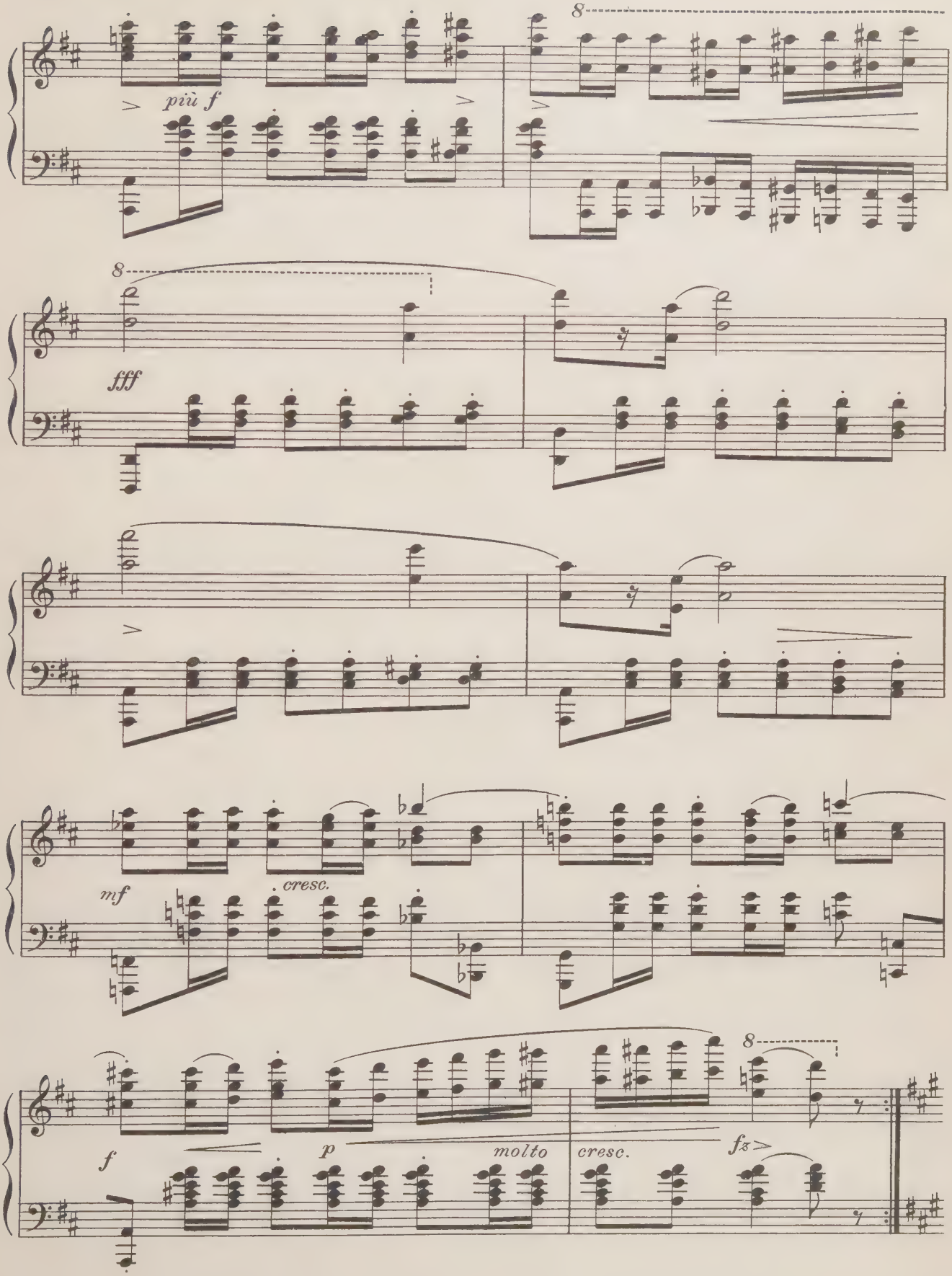
FR. CHOPIN, Op. 40, No. 1

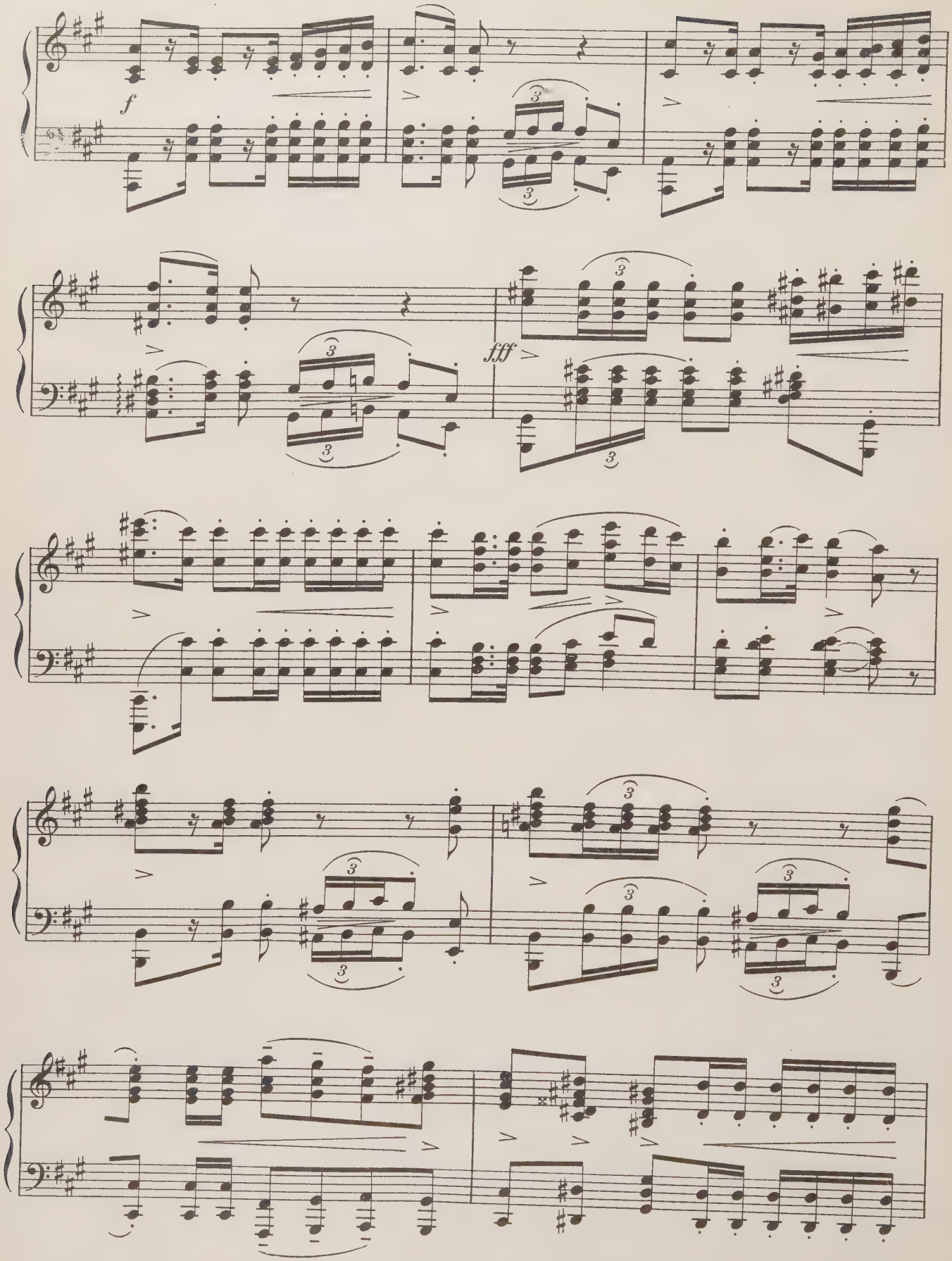


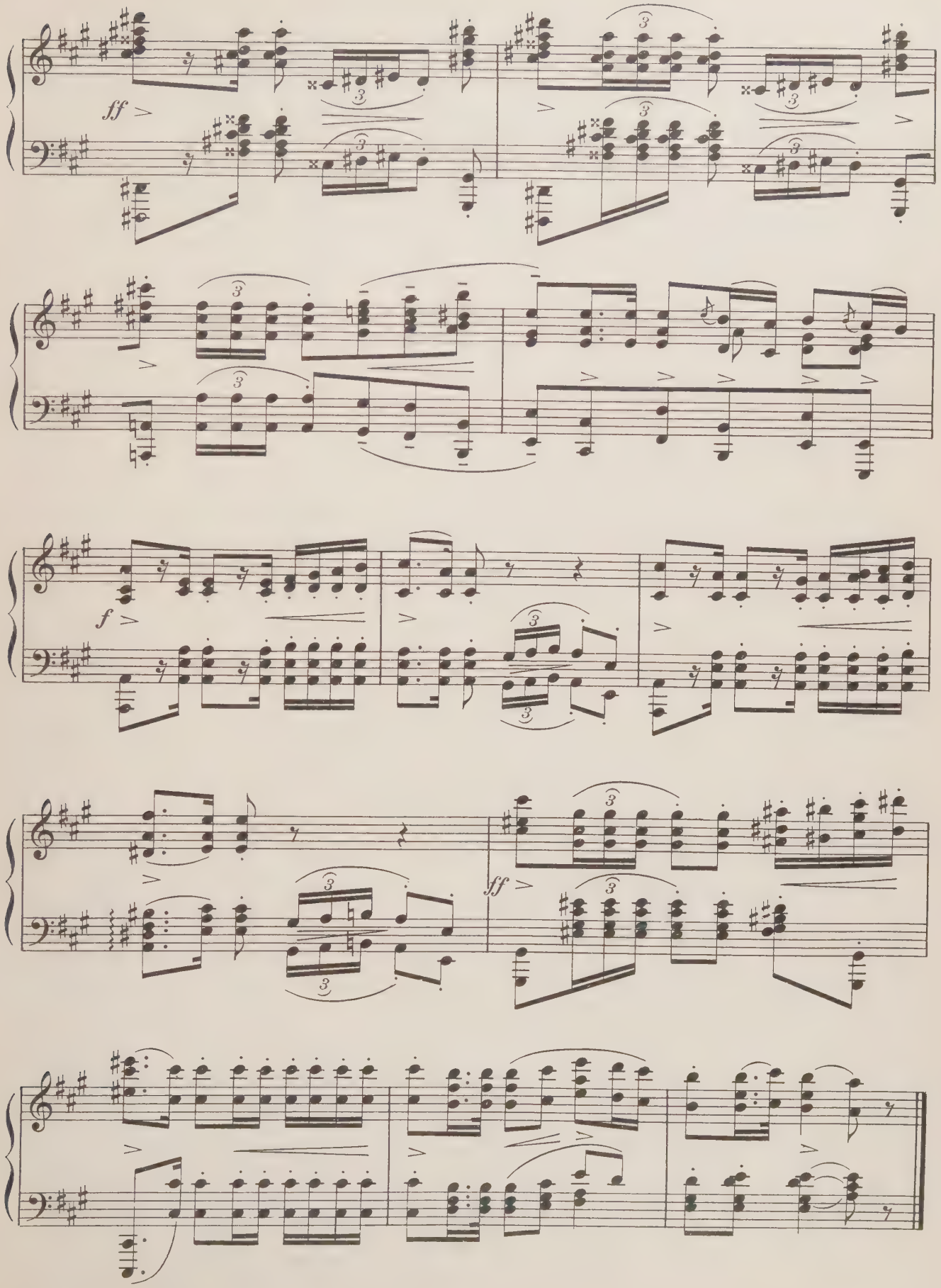

ff
f
ff


energico
ff
più f
fff
mf
cresc.
f
p
molto
cresc.
fz


ff
ff
ff
ritenuto
a tempo
fz
molto cresc.
ff
3
3


8
più f
8
fff
mf
cresc.
f
p
molto
cresc.
fz
8

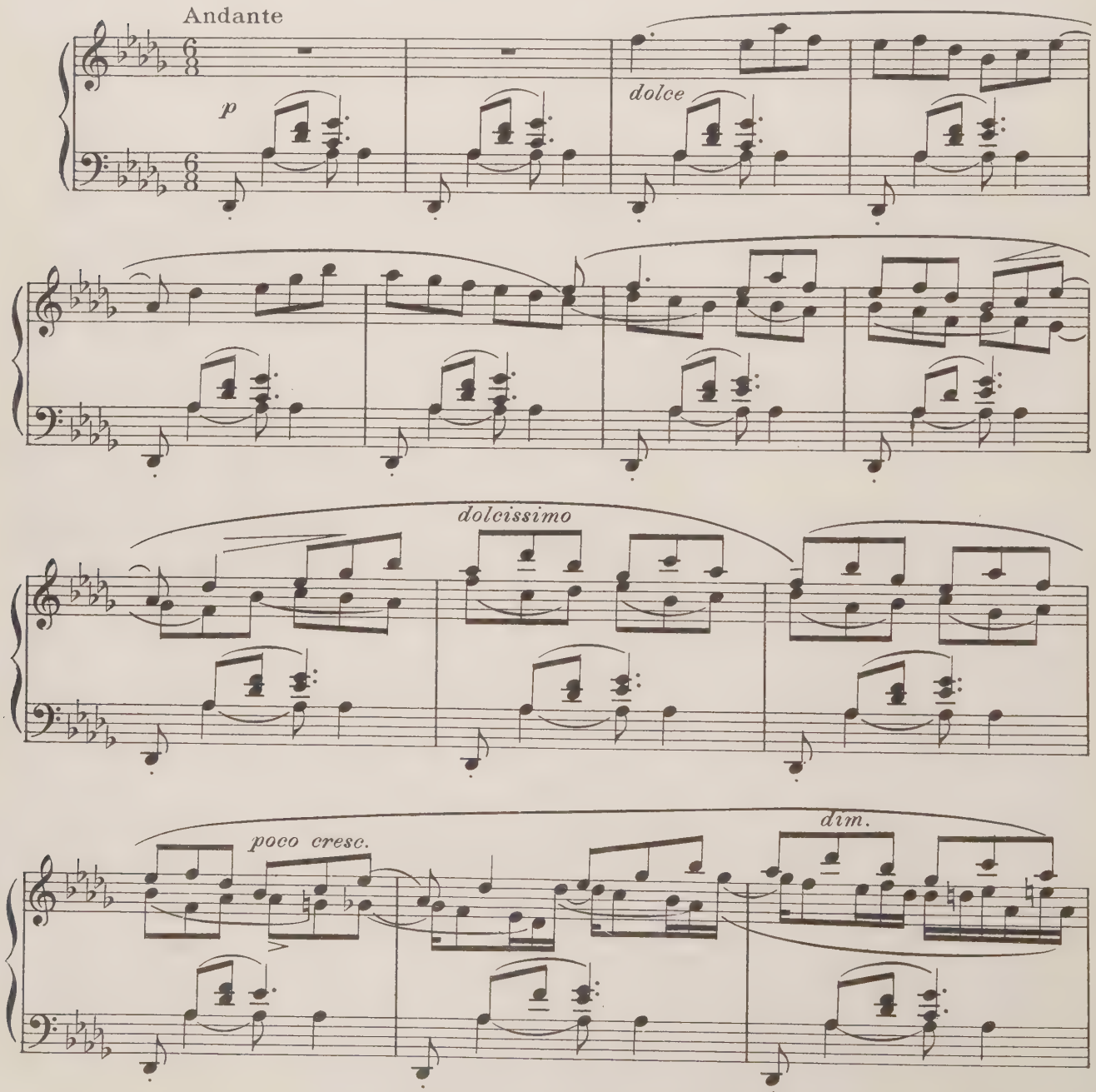
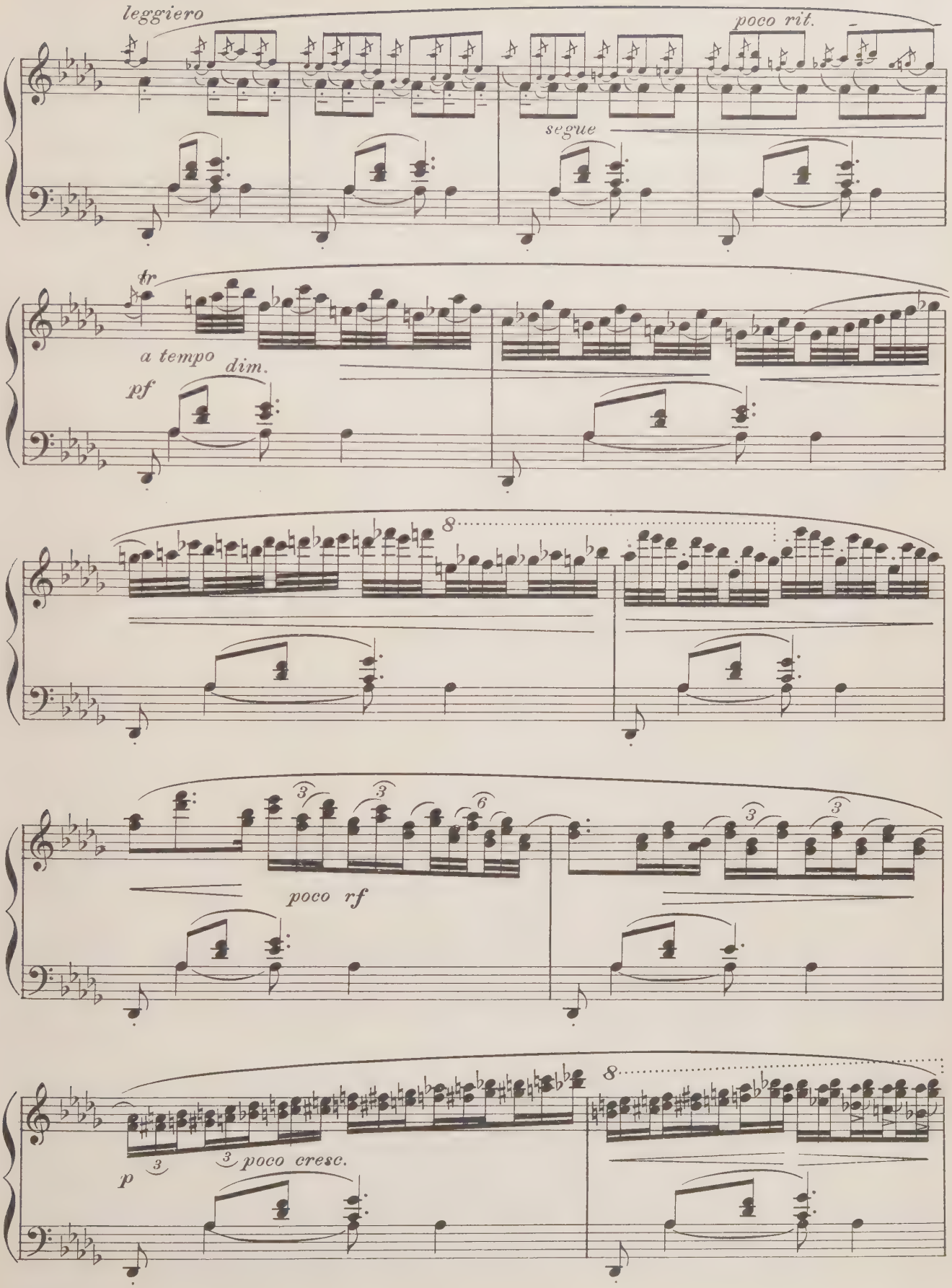

f
fff


ff
f
ff

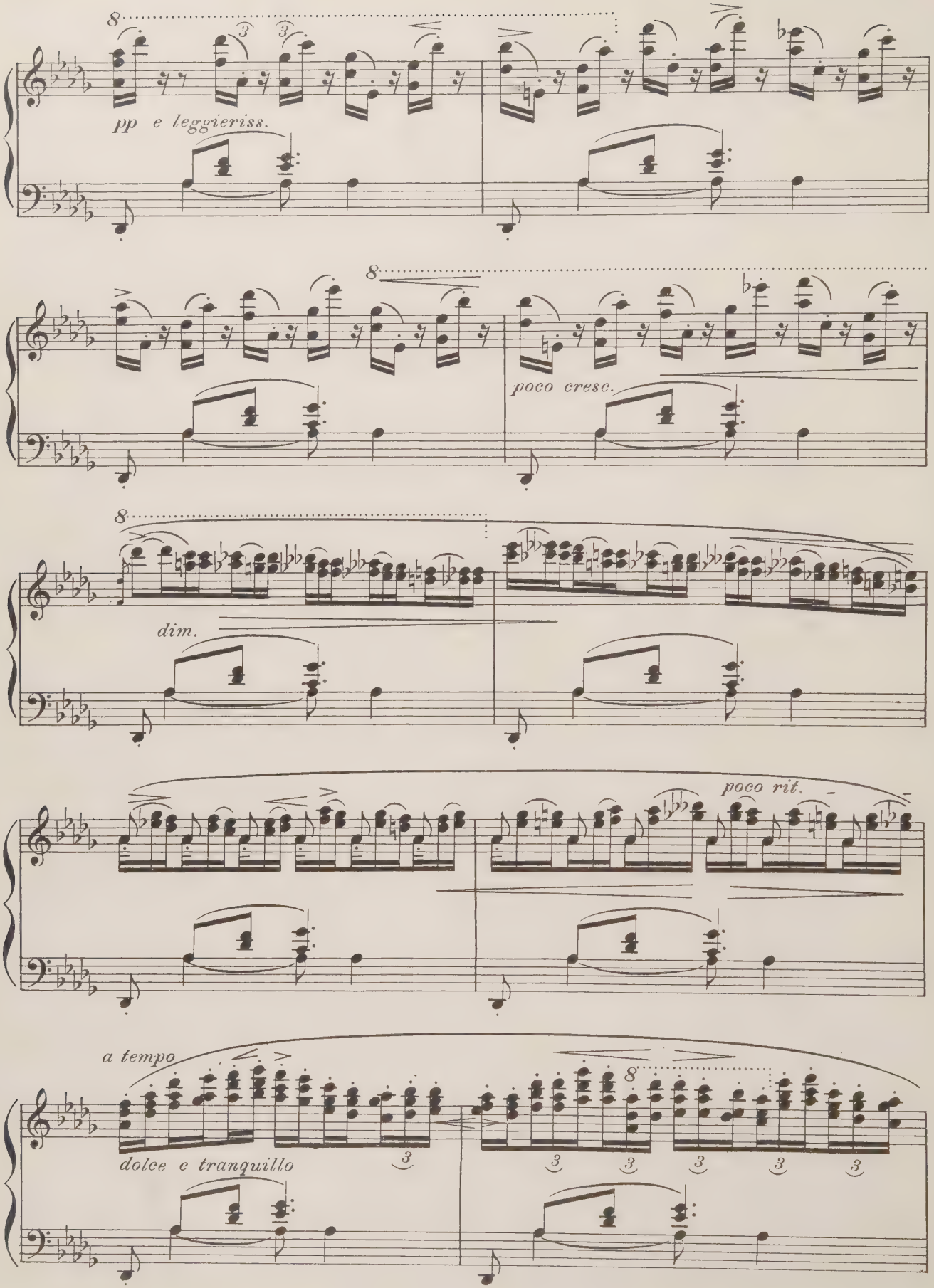
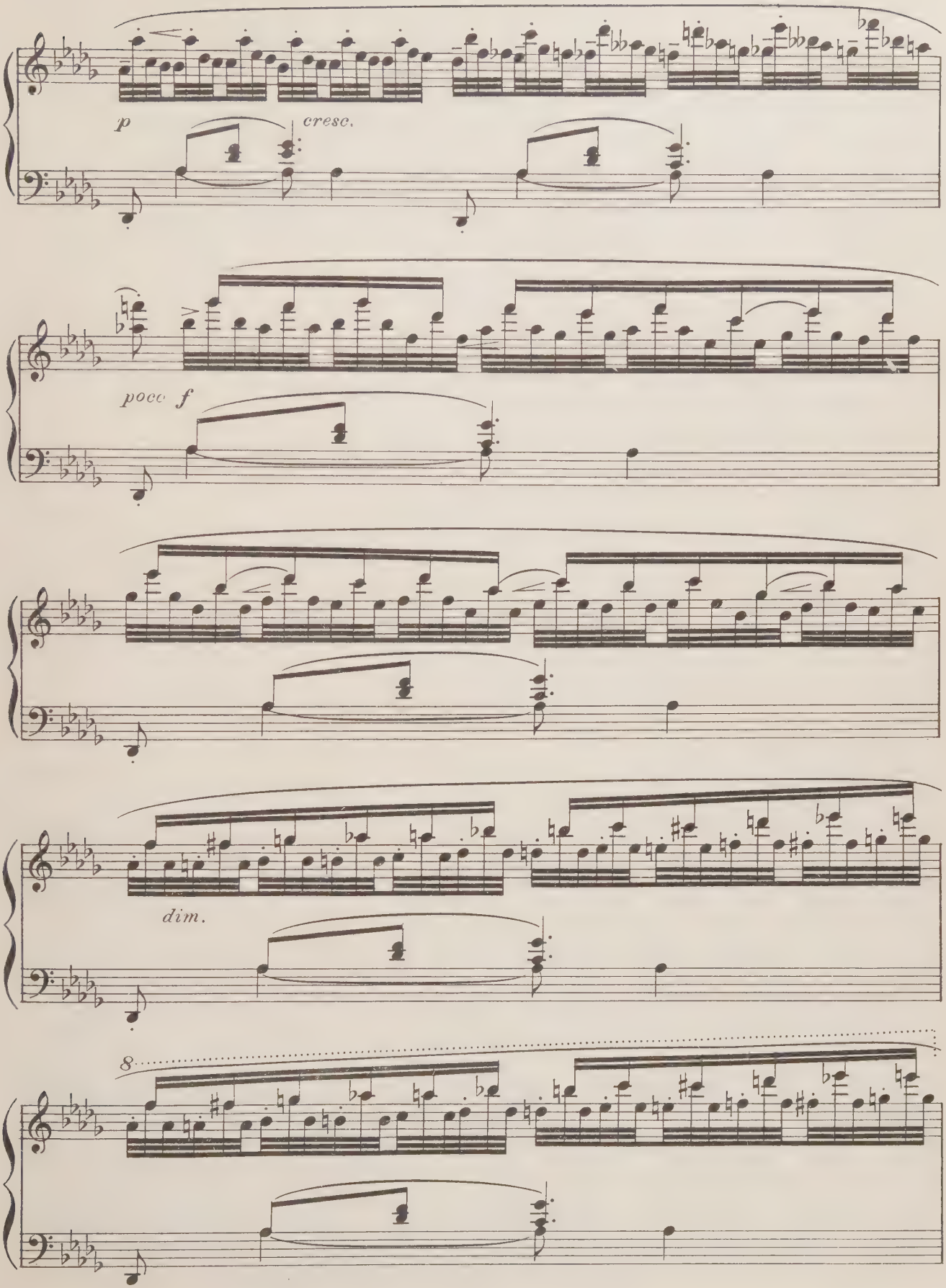
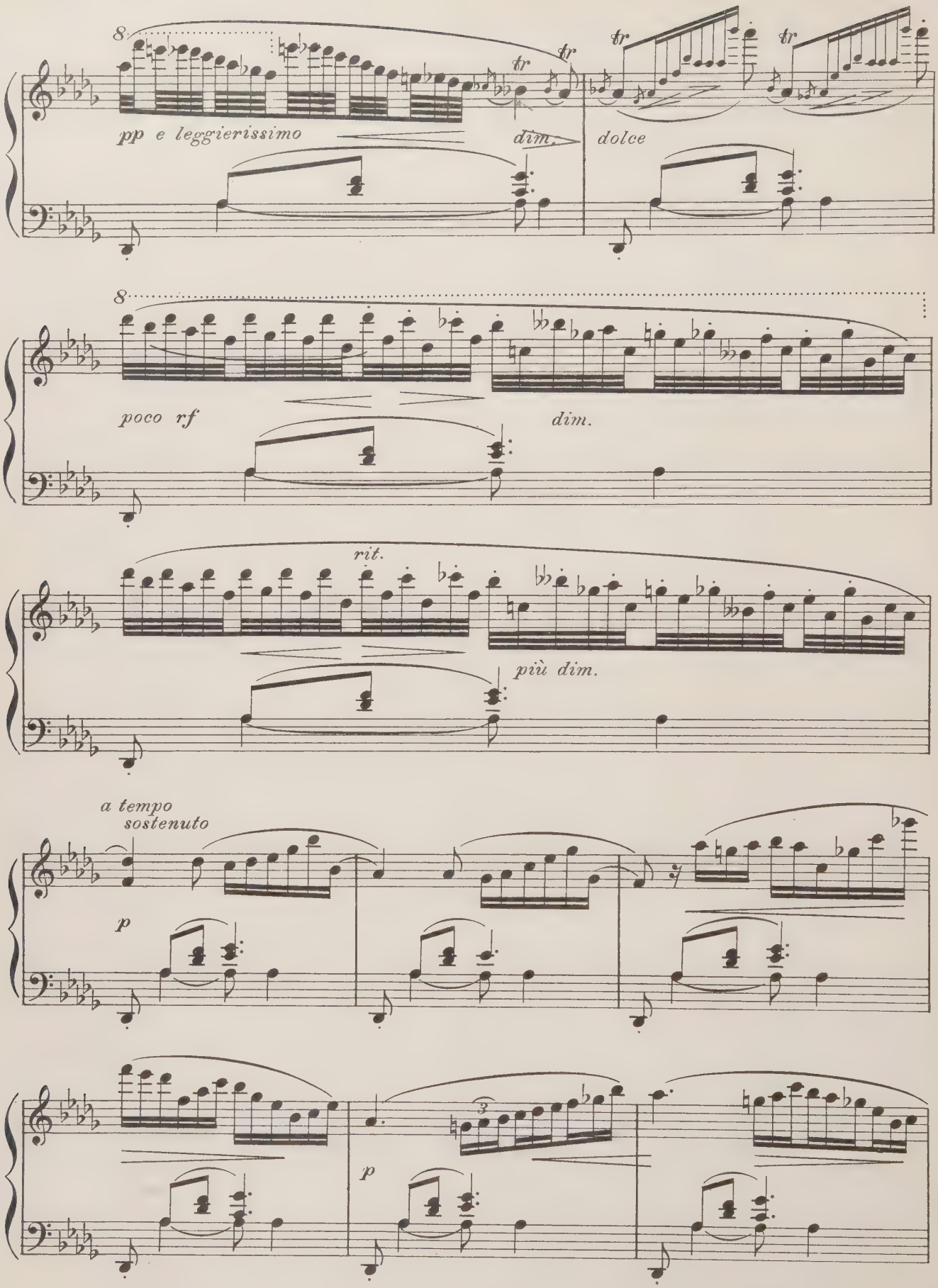
The Berceuse Op. 57 is generally considered the most remarkable instance of "filigree" writing in music. Around a simple two-part rocking figure in the bass and an equally simple four-part melody in the treble, Chopin weaves some of the most fascinating musical figurations ever conceived, reminding one of exquisite lacework patterns against a background of lustrous silk. Perhaps the most wonderful description of this berceuse was that written by the famous novelist Alexandre Dumas, in one of his plays, which reads as follows: "This muted music, which penetrated little by little the atmosphere and enveloped us in one and the same sensation, comparable, perhaps, to that which follows a Turkish bath, when all the senses are confounded in a general *apaisement* when the body, harmoniously broken, has no longer any other wish than rest, and when the soul, seeing all the doors of its prison open, goes wherever it lists, but always towards the Blue, into the Dreamland."

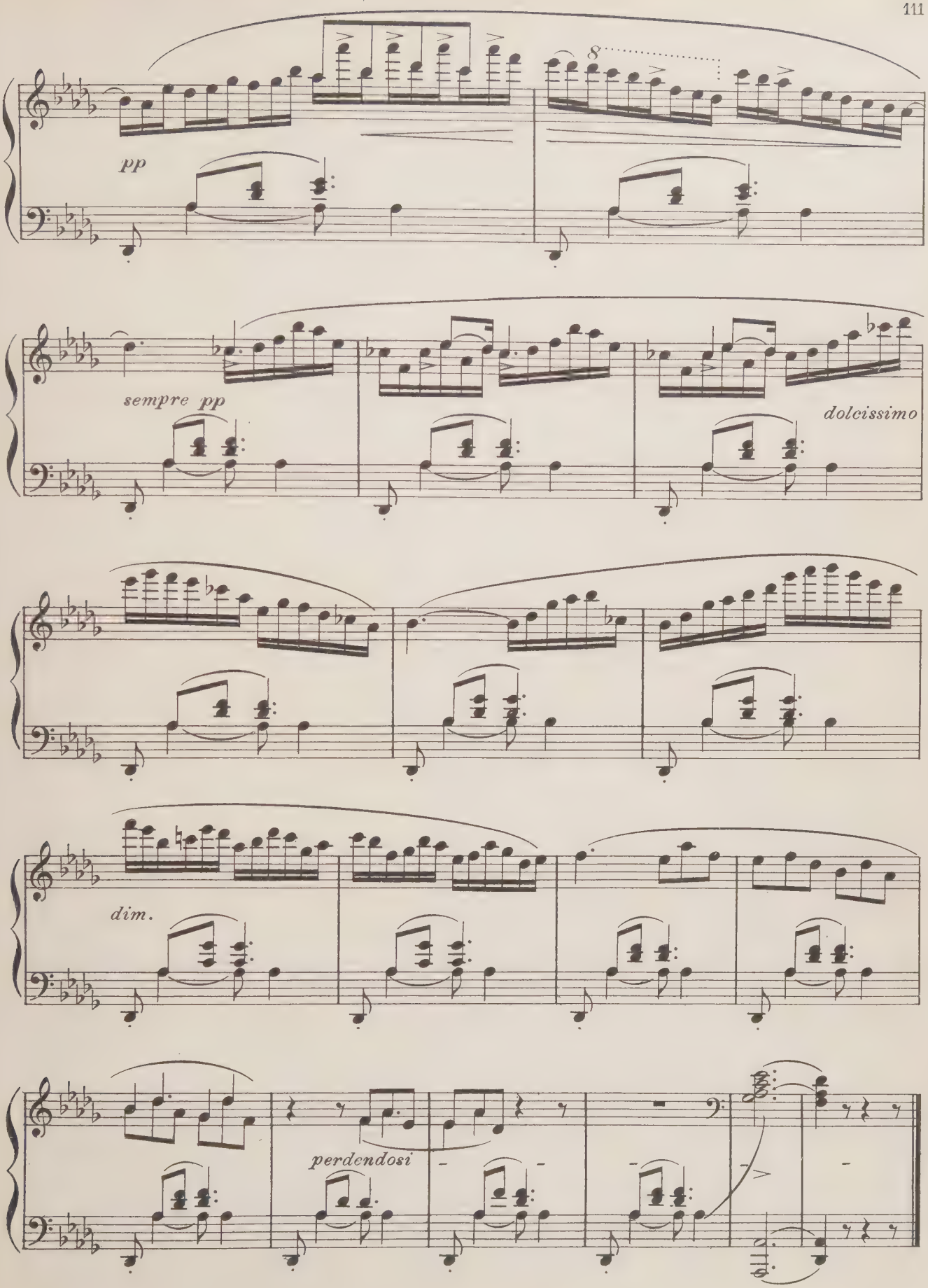
# Berceuse

FR. CHOPIN, Op. 57



leggiero
poco rit.
segue
tr
a tempo
dim.
pf
8
poco rf
p
poco cresc.
8


pp e leggieriss.
poco cresc.
dim.
poco rit.
a tempo
dolce e tranquillo

p
cresc.
poco f
dim.
8

8
tr
tr
tr
tr
pp e leggierissimo
dim.
dolce
8
poco rf
dim.
rit.
più dim.
a tempo
sostenuto
p
3
p

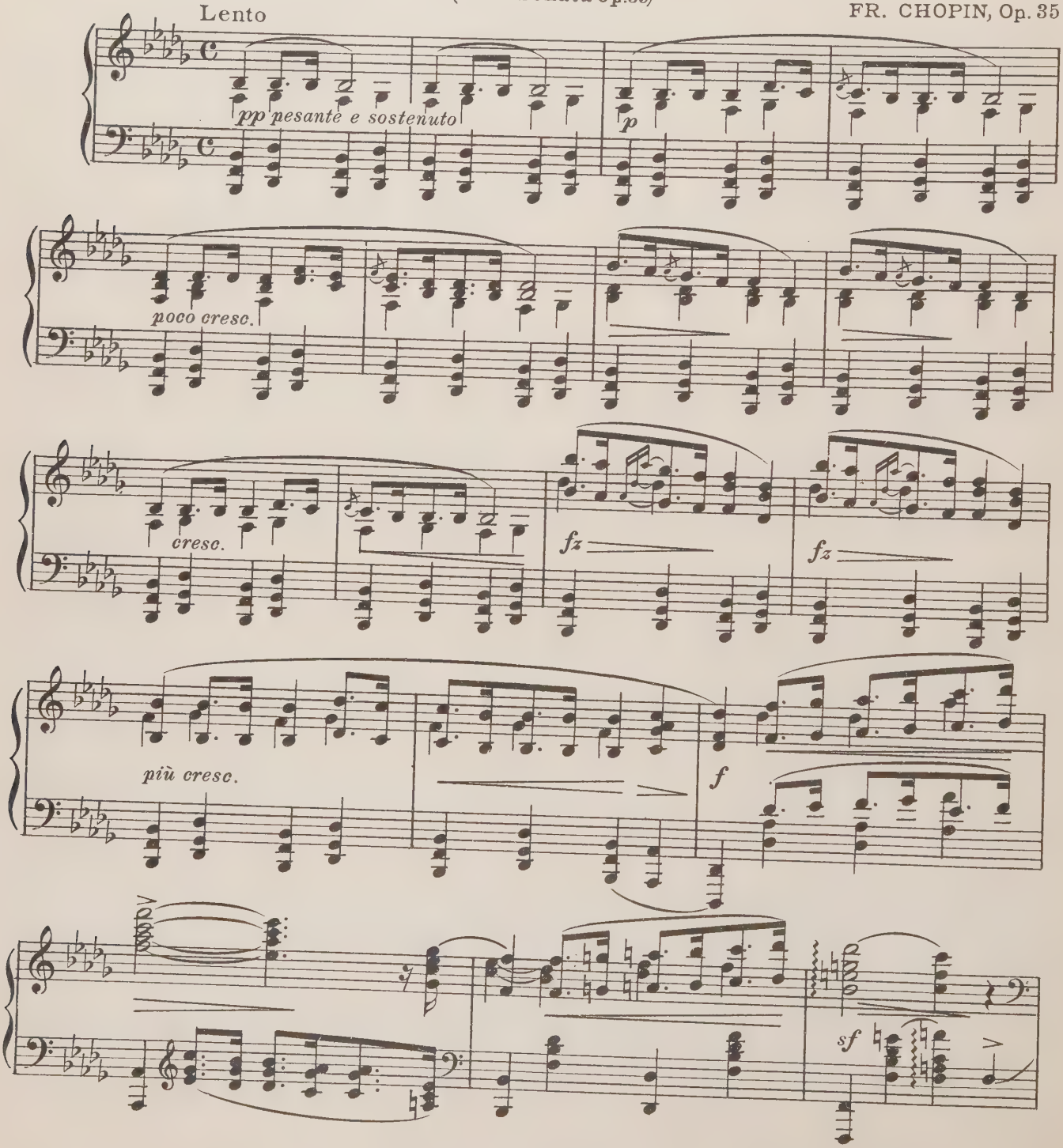

pp
8
sempre pp
dolcissimo
dim.
perdendosi

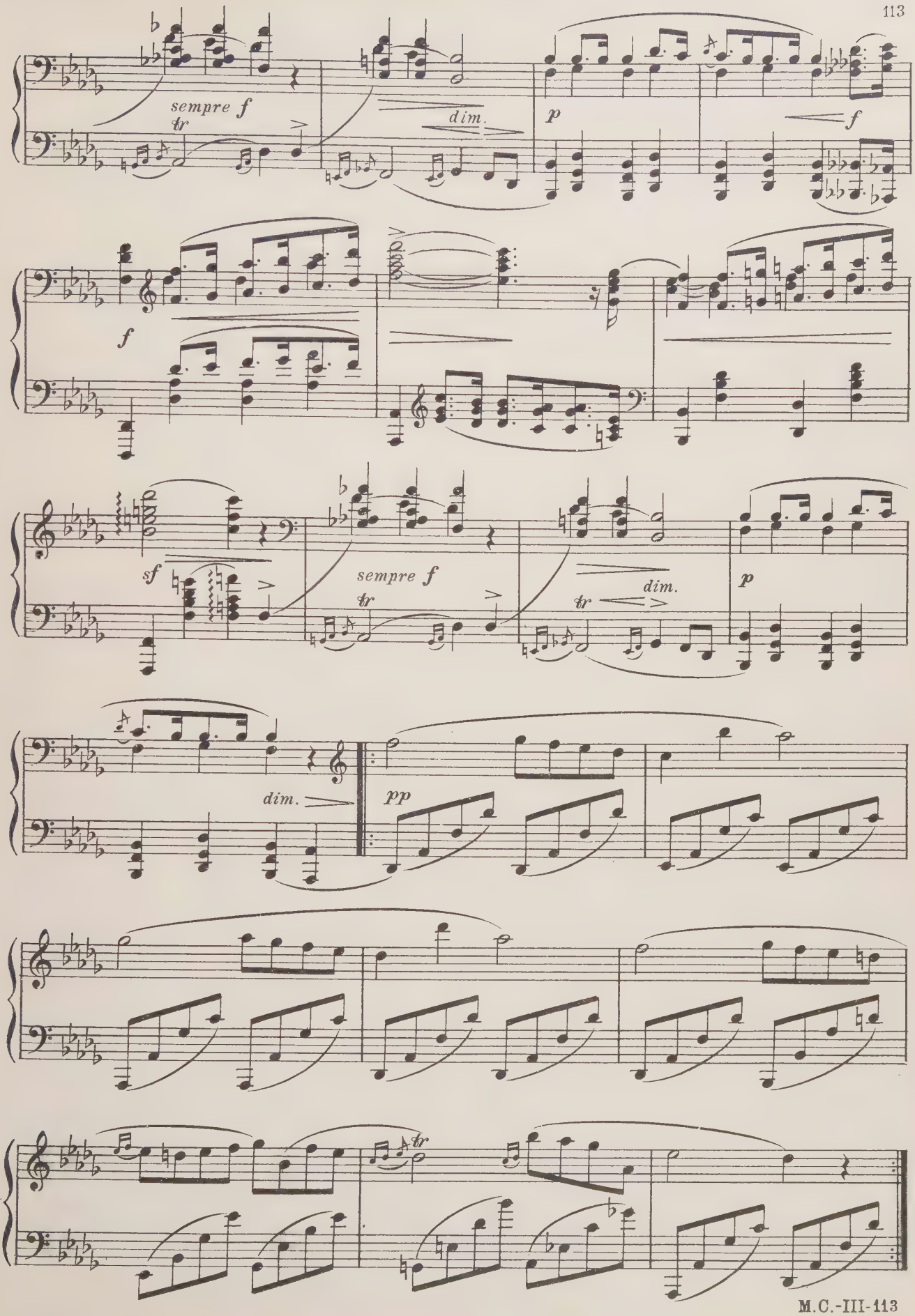
The Funeral March from the Sonata Op. 35 is of course one of the compositions which has built Chopin's fame. Moritz Karasowski, Polish cellist and biographer of Chopin, remarks "Such a funeral march could only have been written by one in whose soul the pain and grief of the entire nation resounded as an echo." As a funeral march, it dreadful solemnity and crashing chords appealed strongly to some of Chopin's contemporaries but was to an equal degree repellent to others — for instance Mendelssohn, who abhorred it. Robert Schumann always regarded it as not originally an integral part of the Sonata — an opinion justified to some degree by the fact that Chopin once referred to it in a letter as follows: "I am composing here (at Nohant) a Sonata in B Flat Minor, in which will be the Funeral March which you have already."

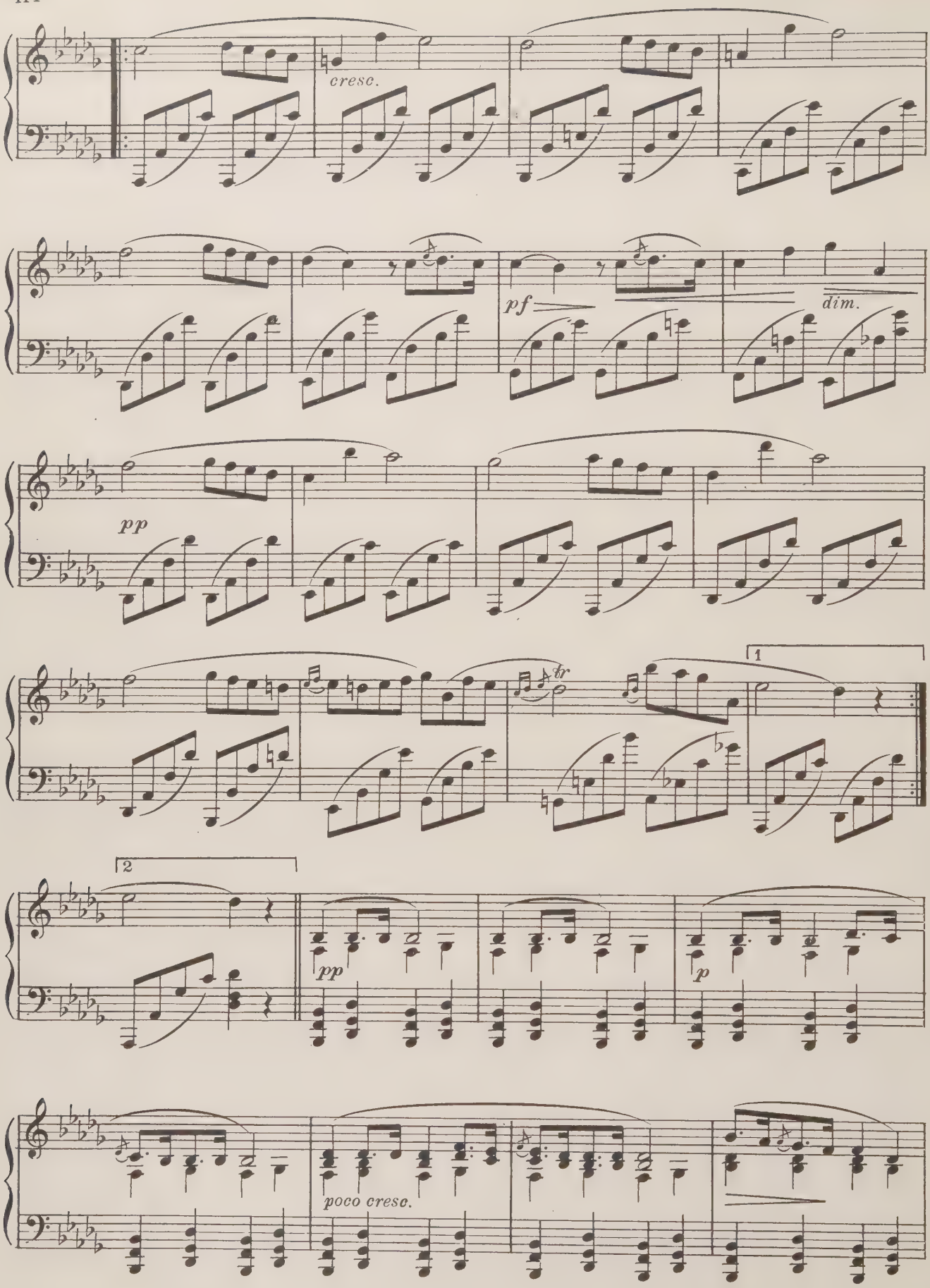
# Funeral March

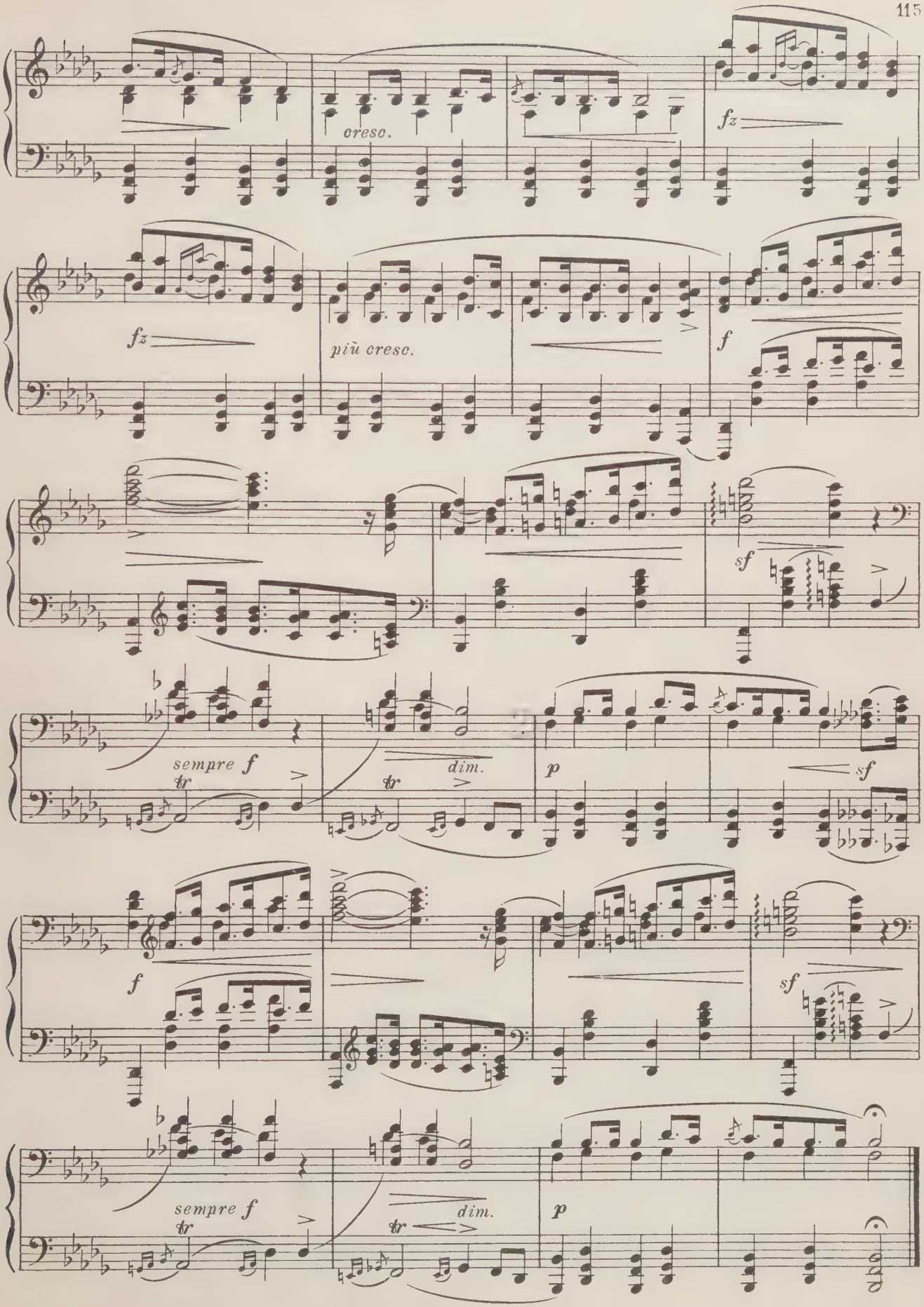
(From Sonata Op. 35)

FR. CHOPIN, Op. 35




sempre f
tr
dim.
p
f
f
sf
sempre f
tr
tr
dim.
p
dim.
pp

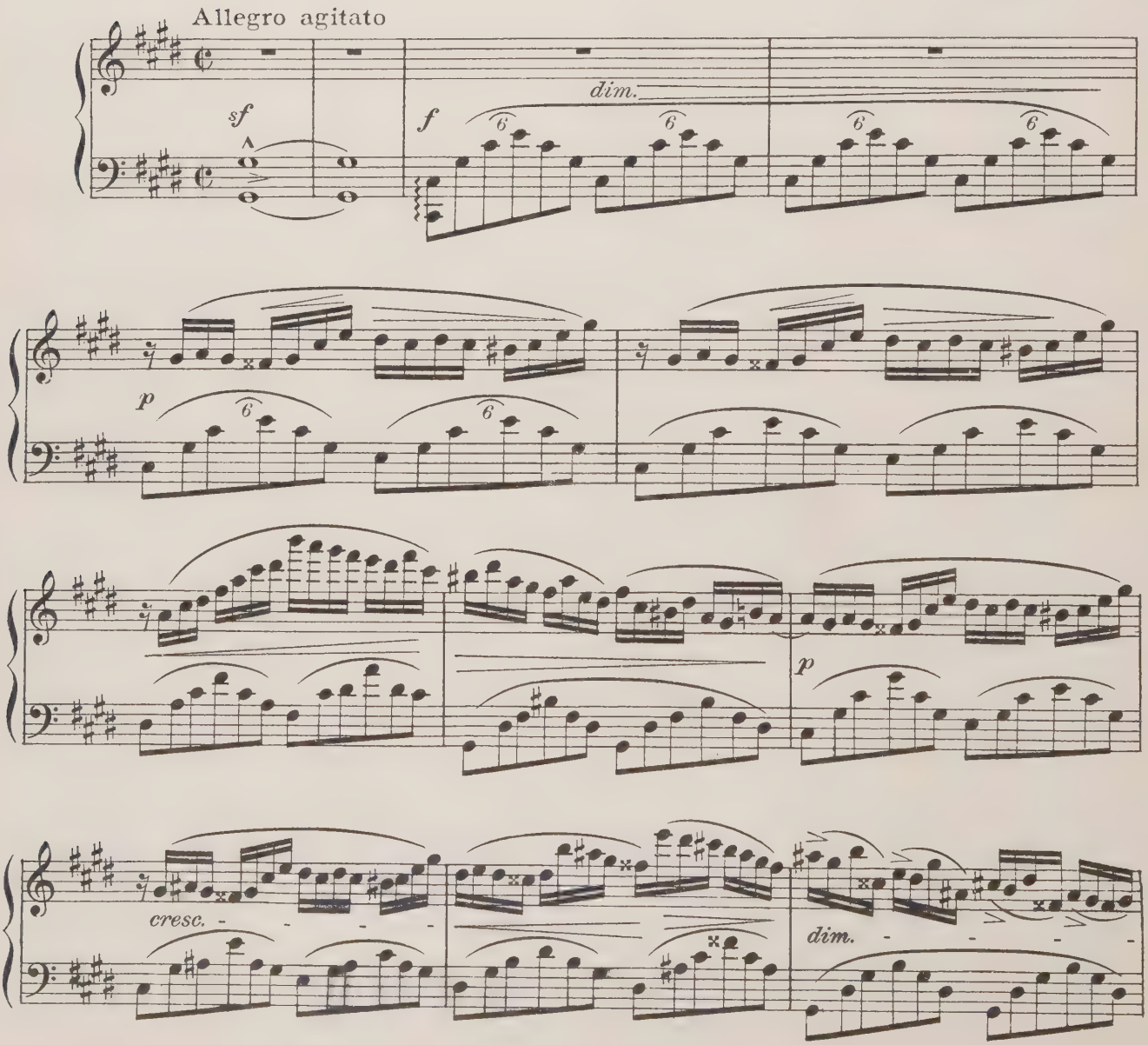

cresc.
pf
dim.
pp
1
2
pp
p
poco cresc.

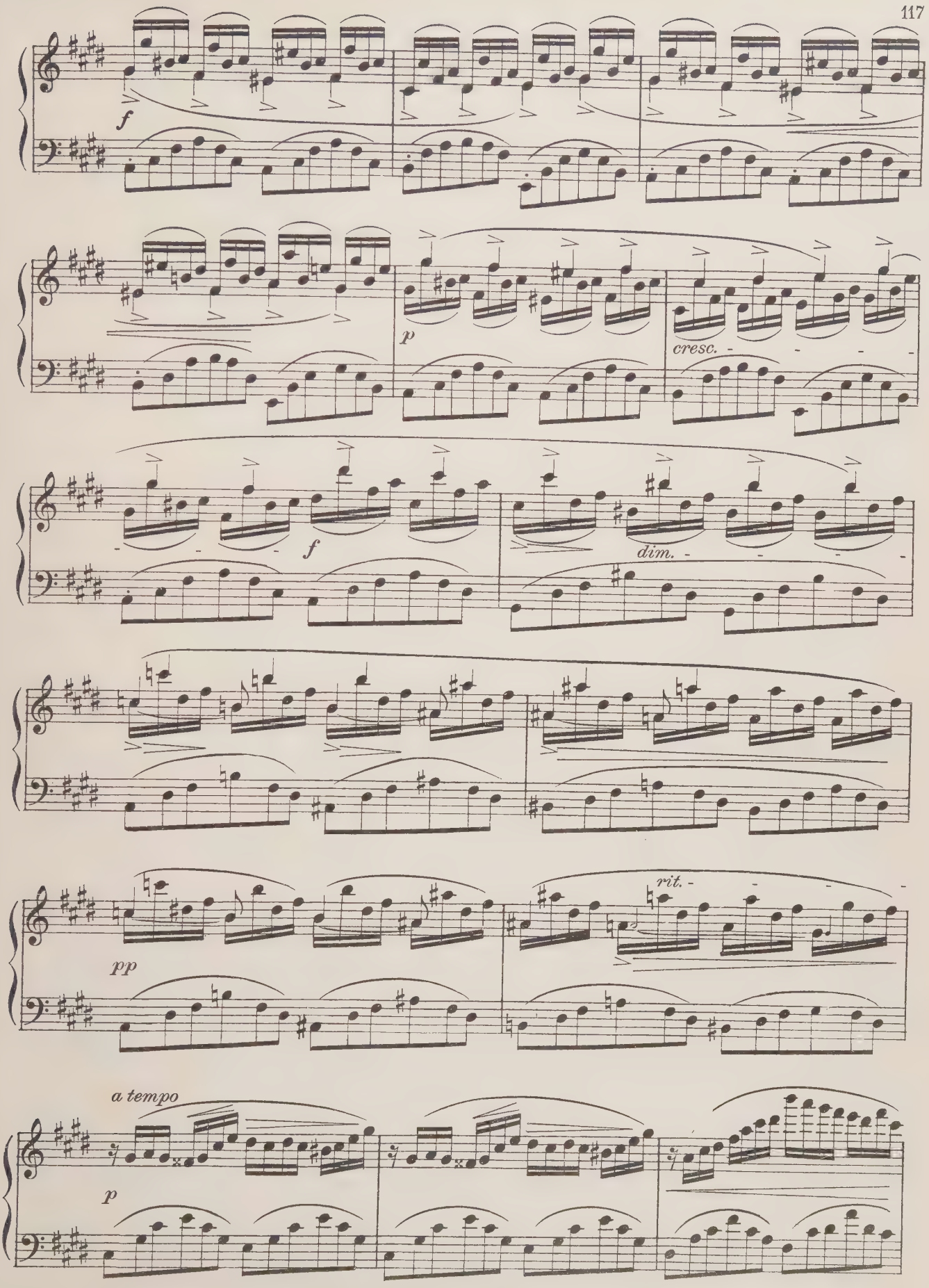

cresc.
fz
fz
più cresc.
f
sf
sempre f
tr
tr
dim.
p
sf
f
sf
sempre f
tr
tr
dim.
p

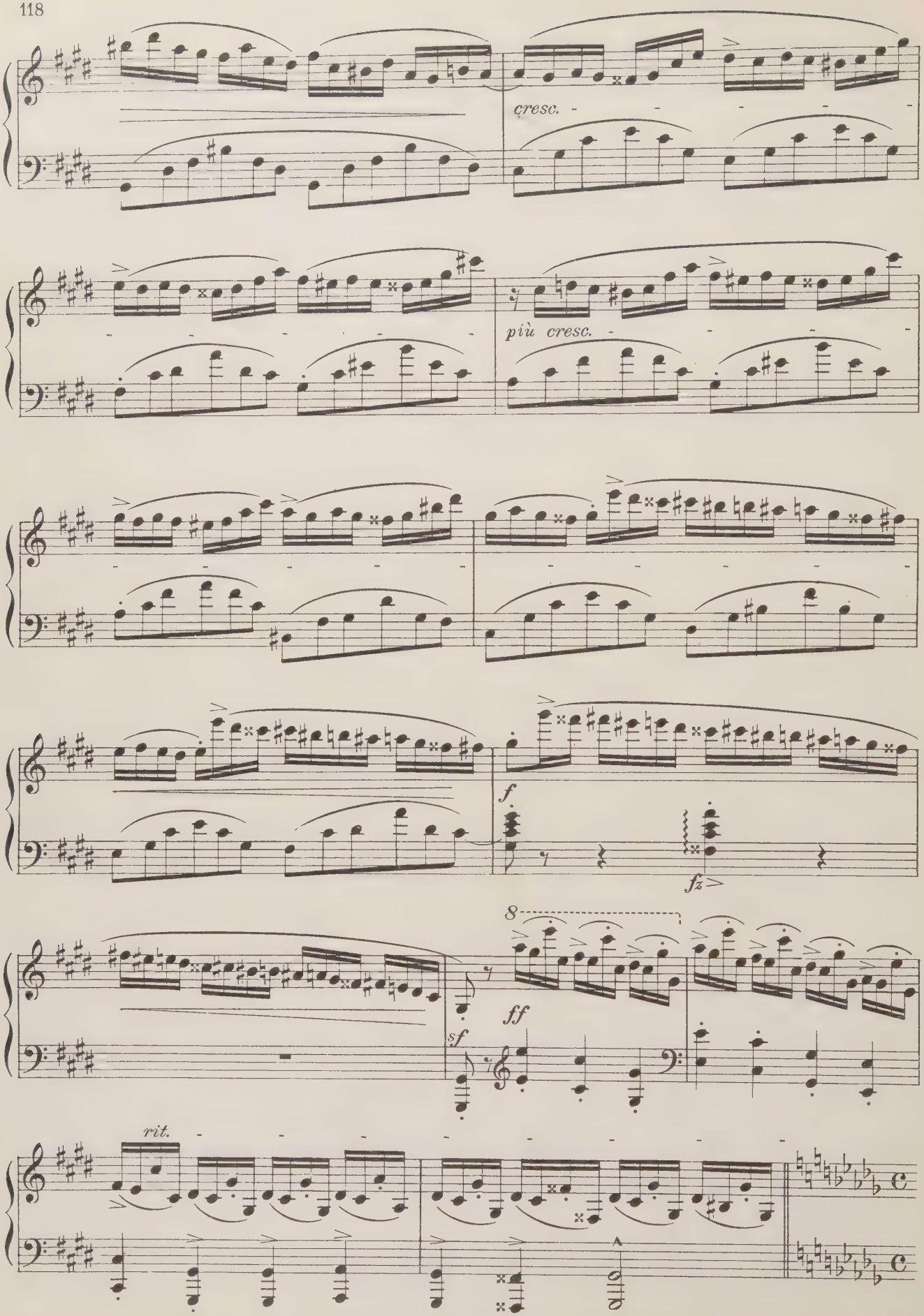
The Fantaisie-Impromptu in C sharp Minor, Op. 66, was not published until after Chopin's death, although there is evidence that it was in his portfolio for a long time preceding that event, and therefore it is difficult to understand why he did not himself produce it during his lifetime. Some critics think this was because he disliked the extreme sentimentality of the melody which is contained in the middle part of the work, yet this accounts largely for its general popularity. It must be remembered that Chopin's personal preferences were for the works of Bach and Mozart, although curiously enough, he did not care for Schubert's compositions in regard to which he once said "The sublime is desecrated when it is succeeded by the trivial." It seems almost a sacrilege to refer to the fact that a popular-music composer once made use of a melody from this impromptu as the theme of a popular song – the only redeeming feature being that the public learned to love and appreciate a melody really worth while.

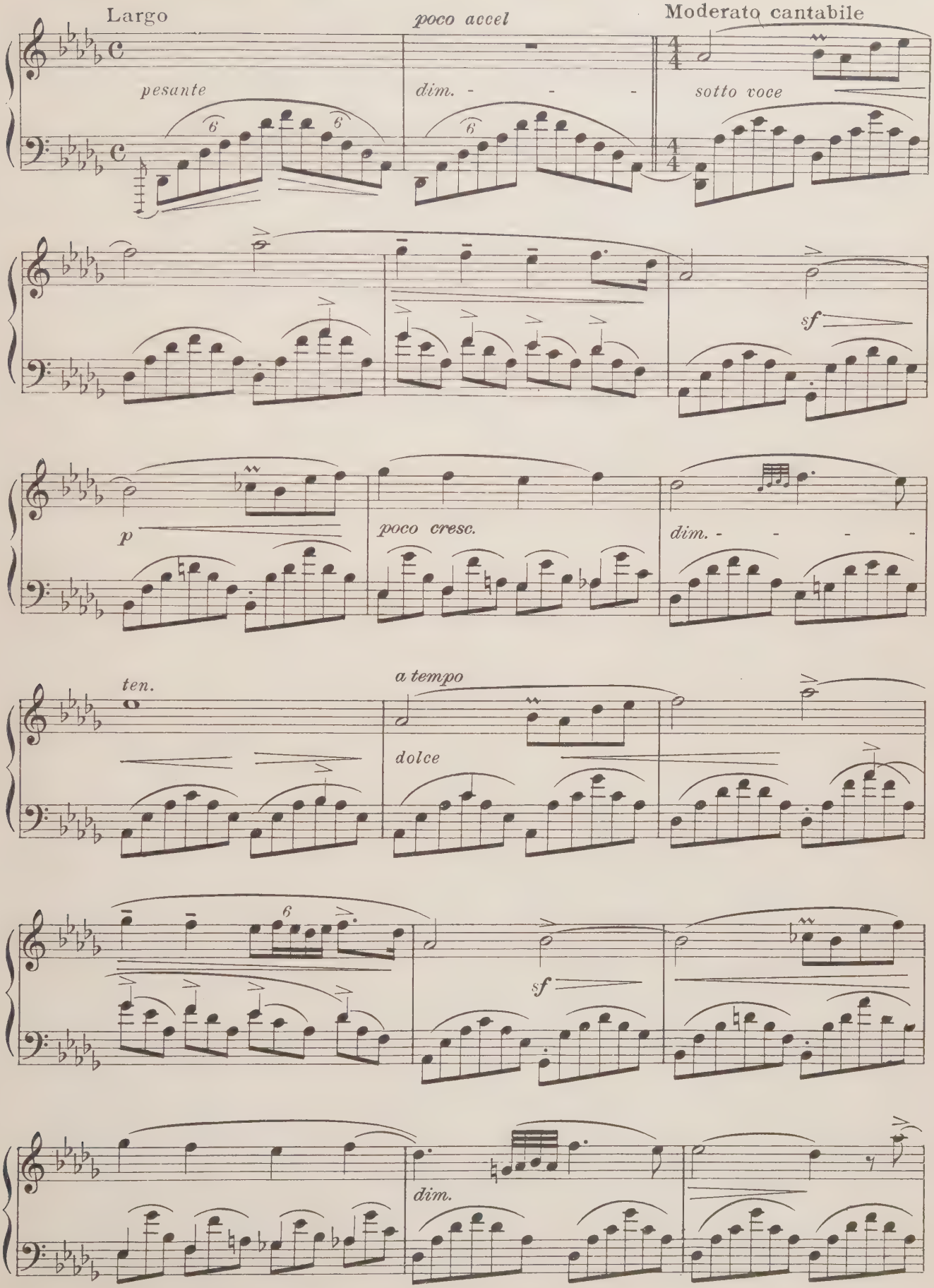
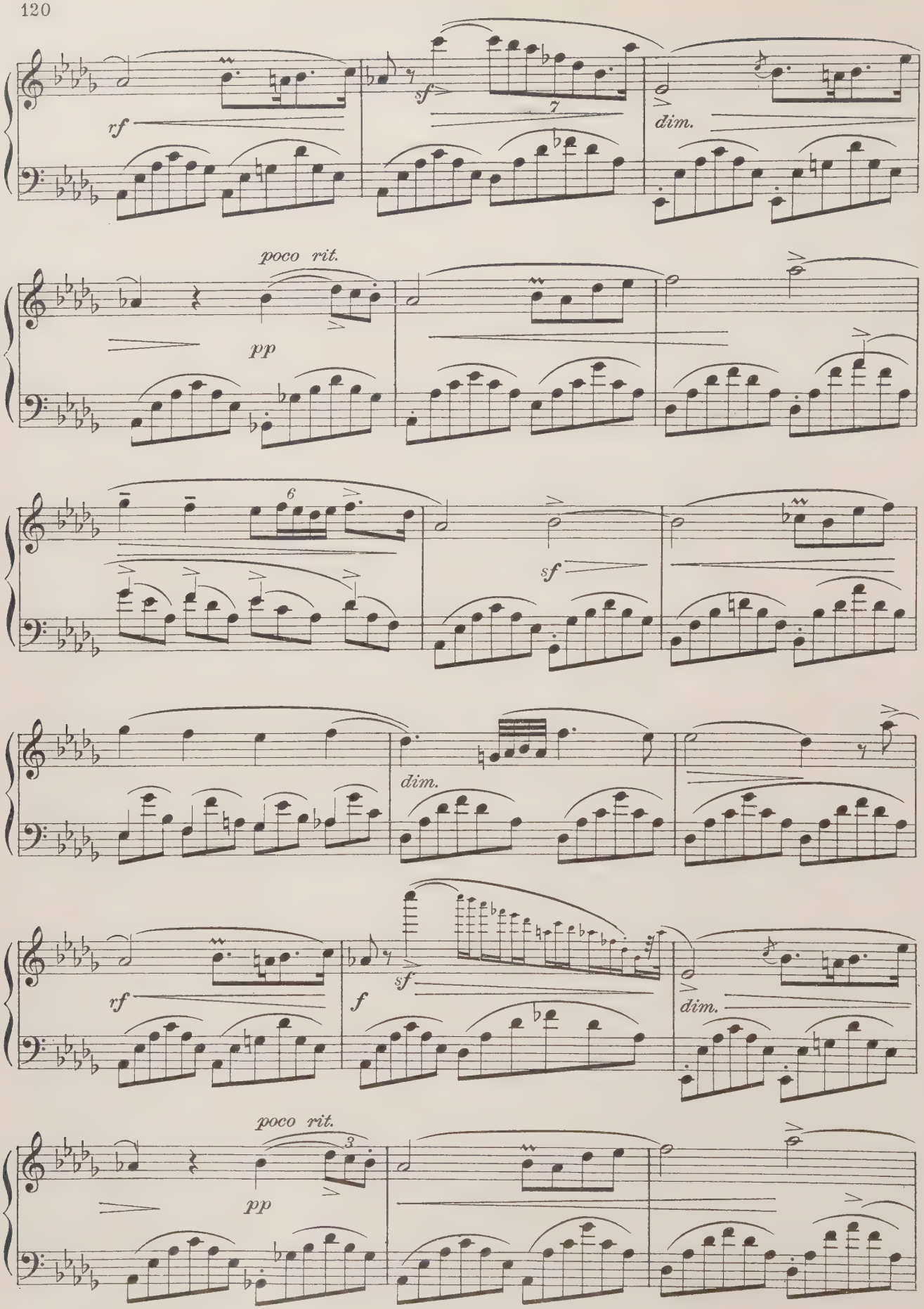
# Fantaisie-Impromptu

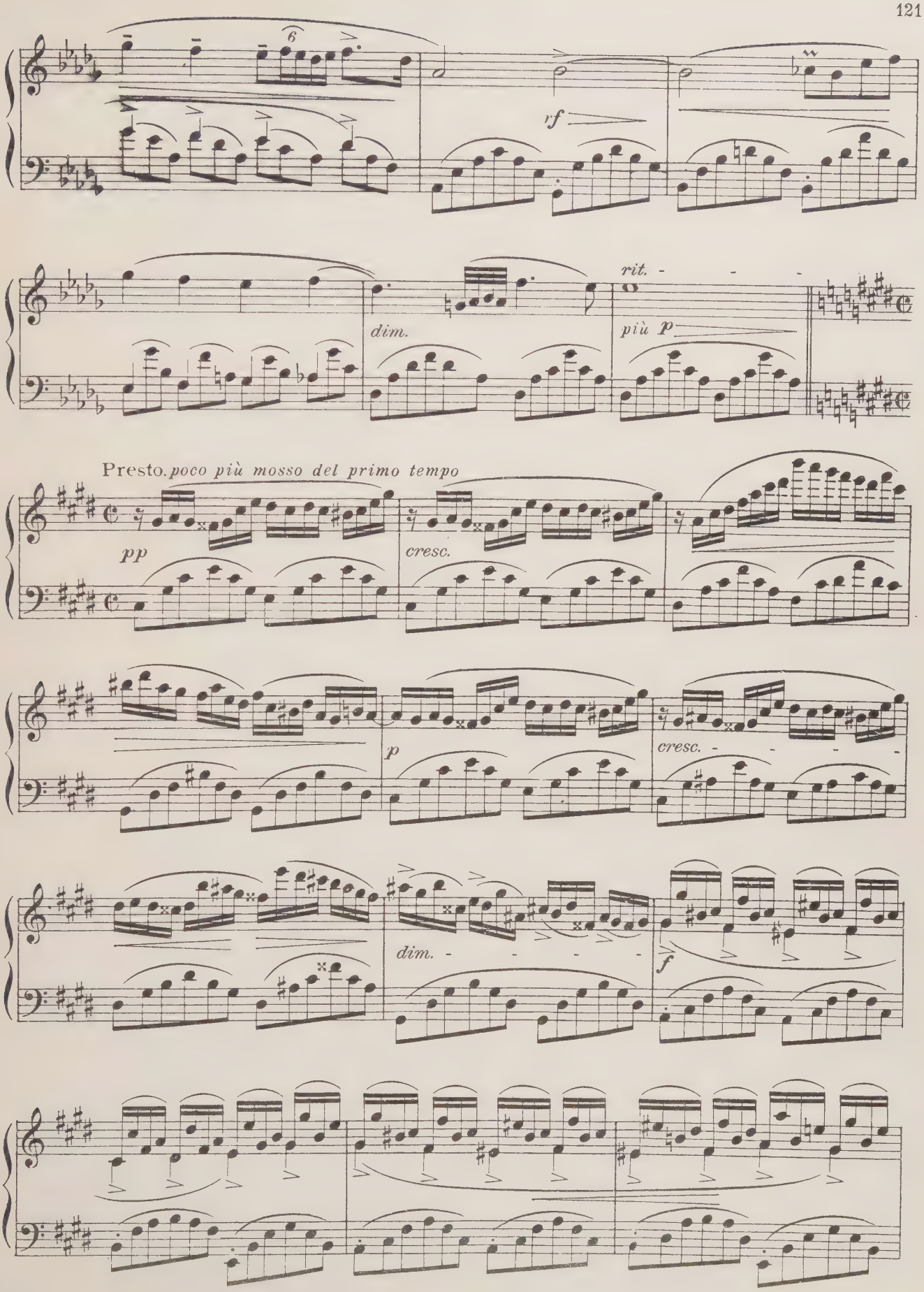
FR. CHOPIN, Op. 66

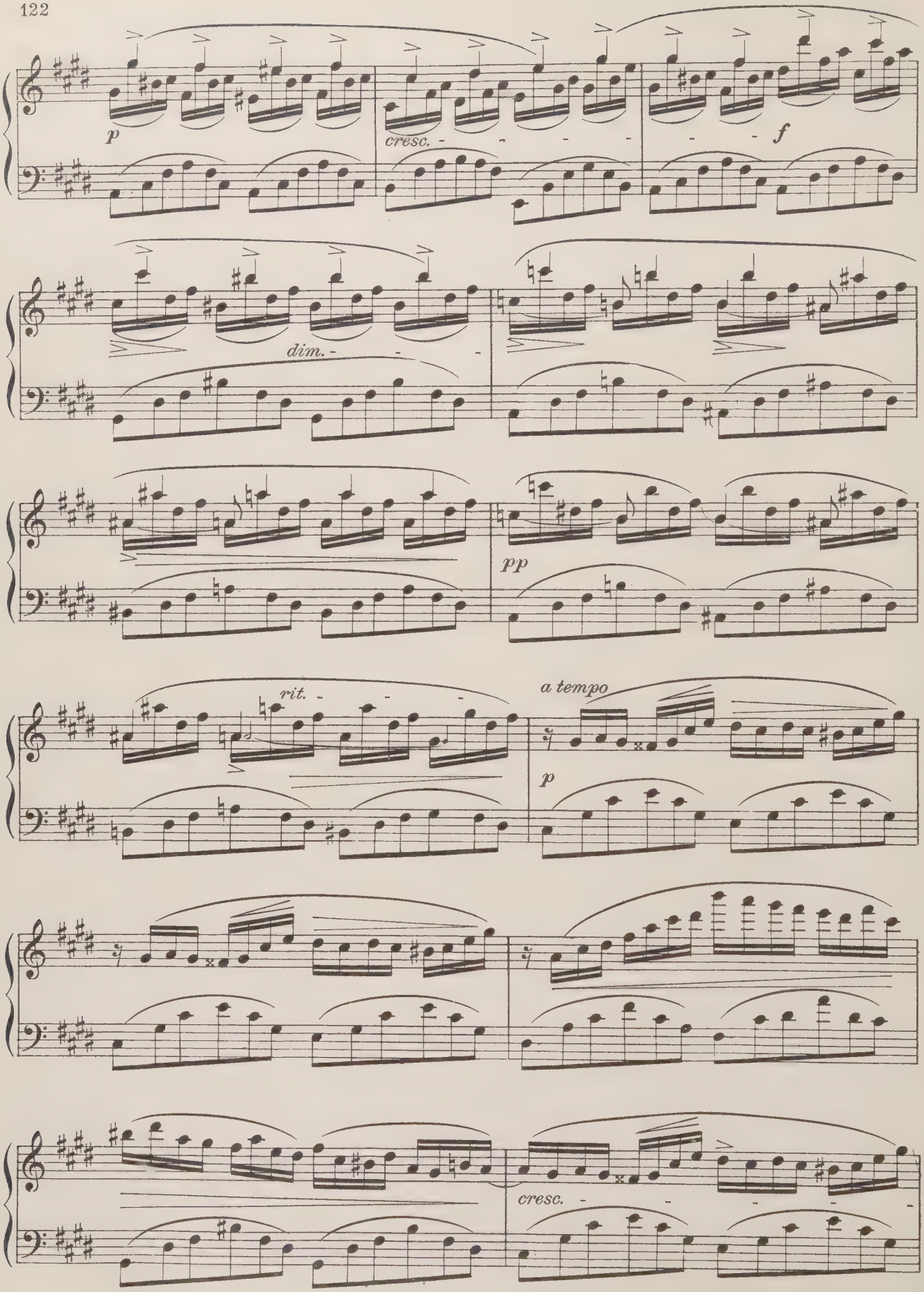


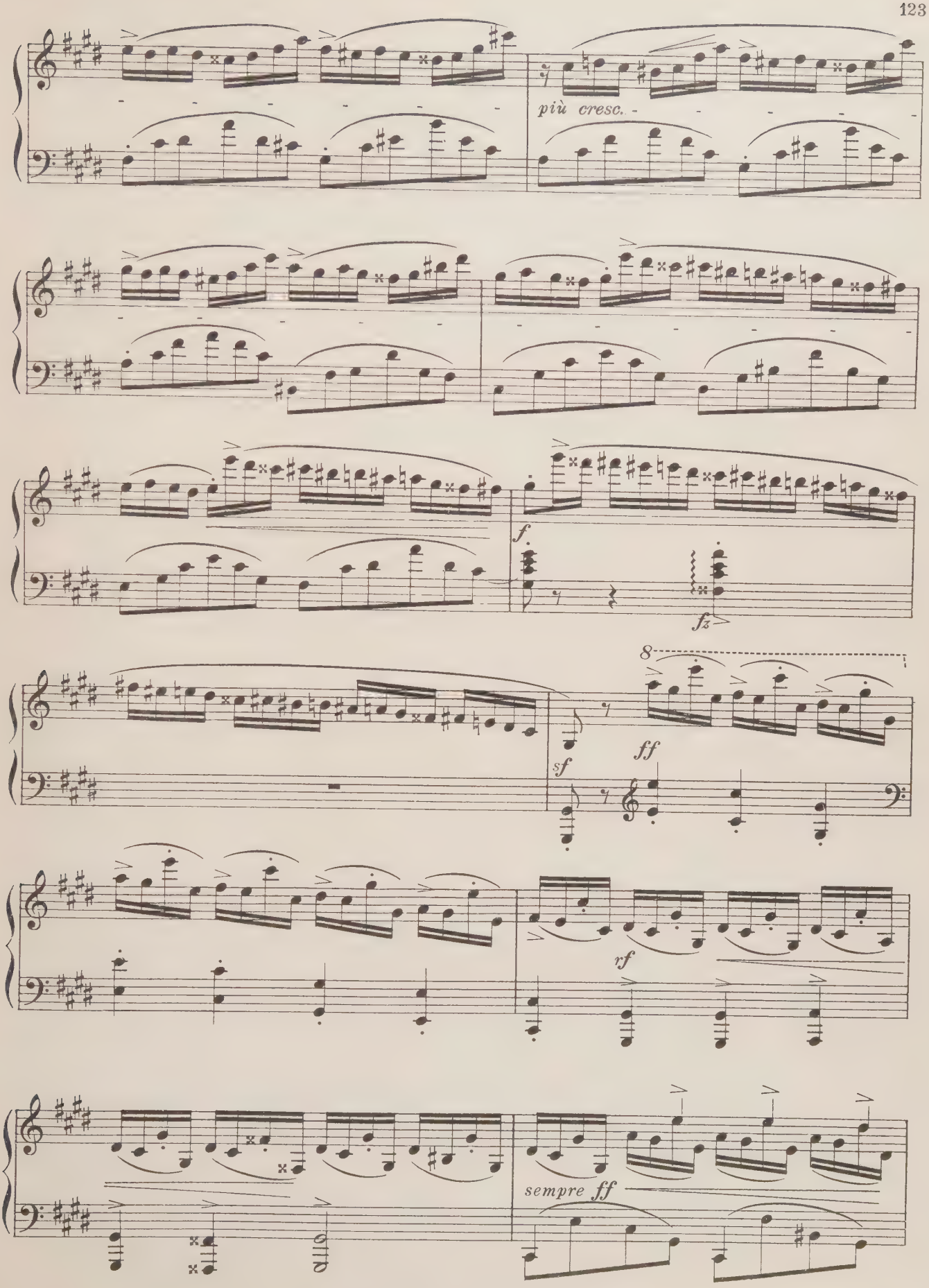

f
p
cresc.
f
dim.
rit.
pp
a tempo
p

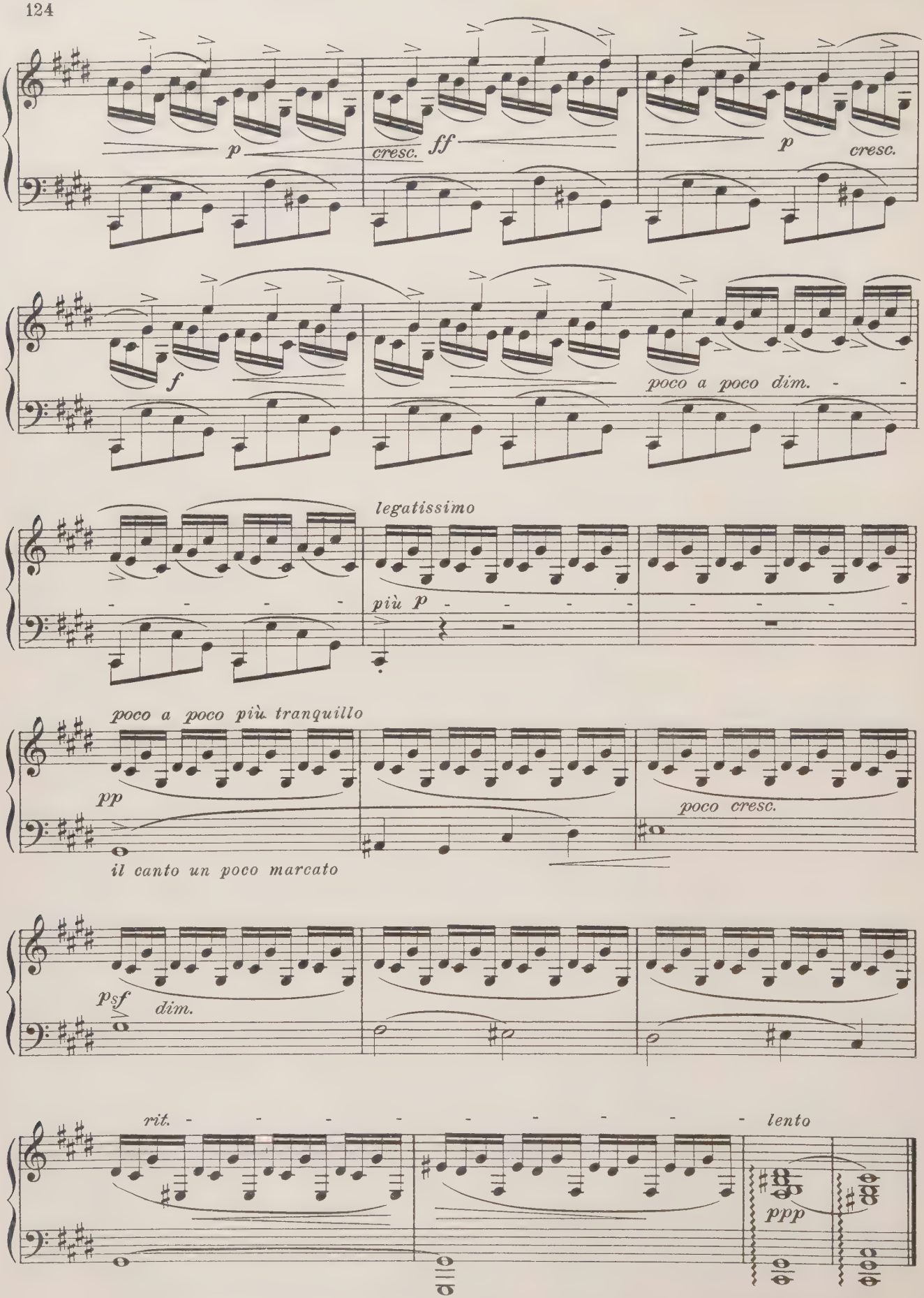

cresc.
più cresc.
f
fz
8
ff
sf
rit.


Largo
poco accel
Moderato cantabile
pesante
dim.
sotto voce
sf
p
poco cresc.
dim.
ten.
a tempo
dolce
sf
dim.

rf
sf
7
dim.
poco rit.
pp
6
sf
dim.
rf
sf
f
dim.
poco rit.
3
pp


rf
dim.
rit.
più p
Presto. poco più mosso del primo tempo
pp
cresc.
p
cresc.
dim.
f


p
cresc.
f
dim.
pp
rit.
a tempo
p
cresc.


più cresc.
f.
fz
8
sf
ff
rf
sempre ff


p
cresc.
ff
p
cresc.
f
poco a poco dim.
legatissimo
più p
poco a poco più tranquillo
pp
poco cresc.
il canto un poco marcato
psf
dim.
rit.
lento
ppp

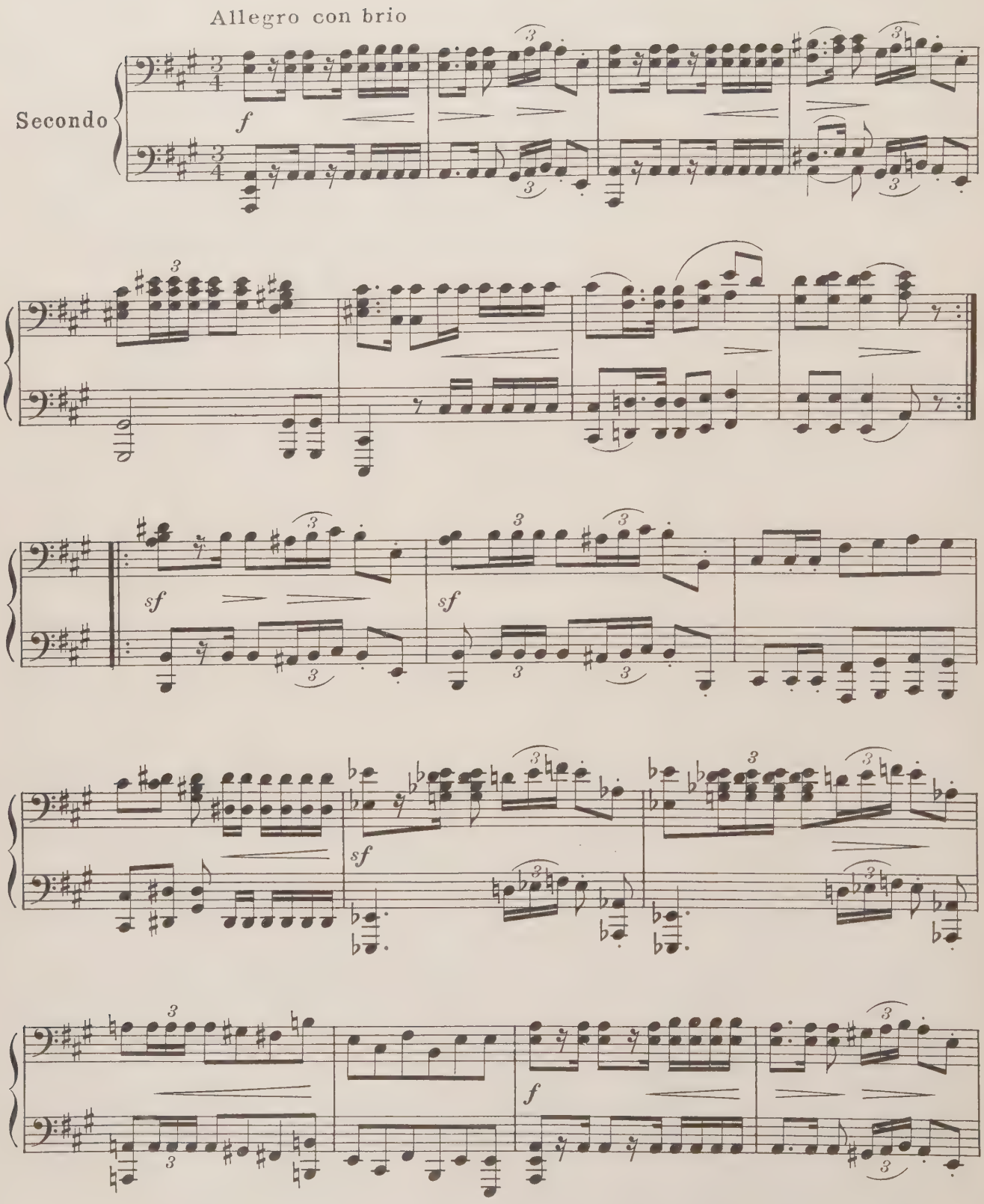
## Piano Duets

Most of Chopin's compositions are well adapted for four-hand playing because they were originally conceived in the idiom of the piano. The six compositions which follow will be found extremely interesting in duet form, both for recreative and instructive purposes.


| | Page |
|---|---|
| Military Polonaise Op. 40, No. 1 | 126 |
| "Minute" Waltz, Op. 64, No. 1 | 134 |
| Nocturne, Op. 9, No. 1 | 138 |
| Mazurka, Op. 7, No. 1 | 144 |
| Mazurka, Op. 17, No. 1 | 146 |
| Waltz, Op. 34, No. 2 | 150 |

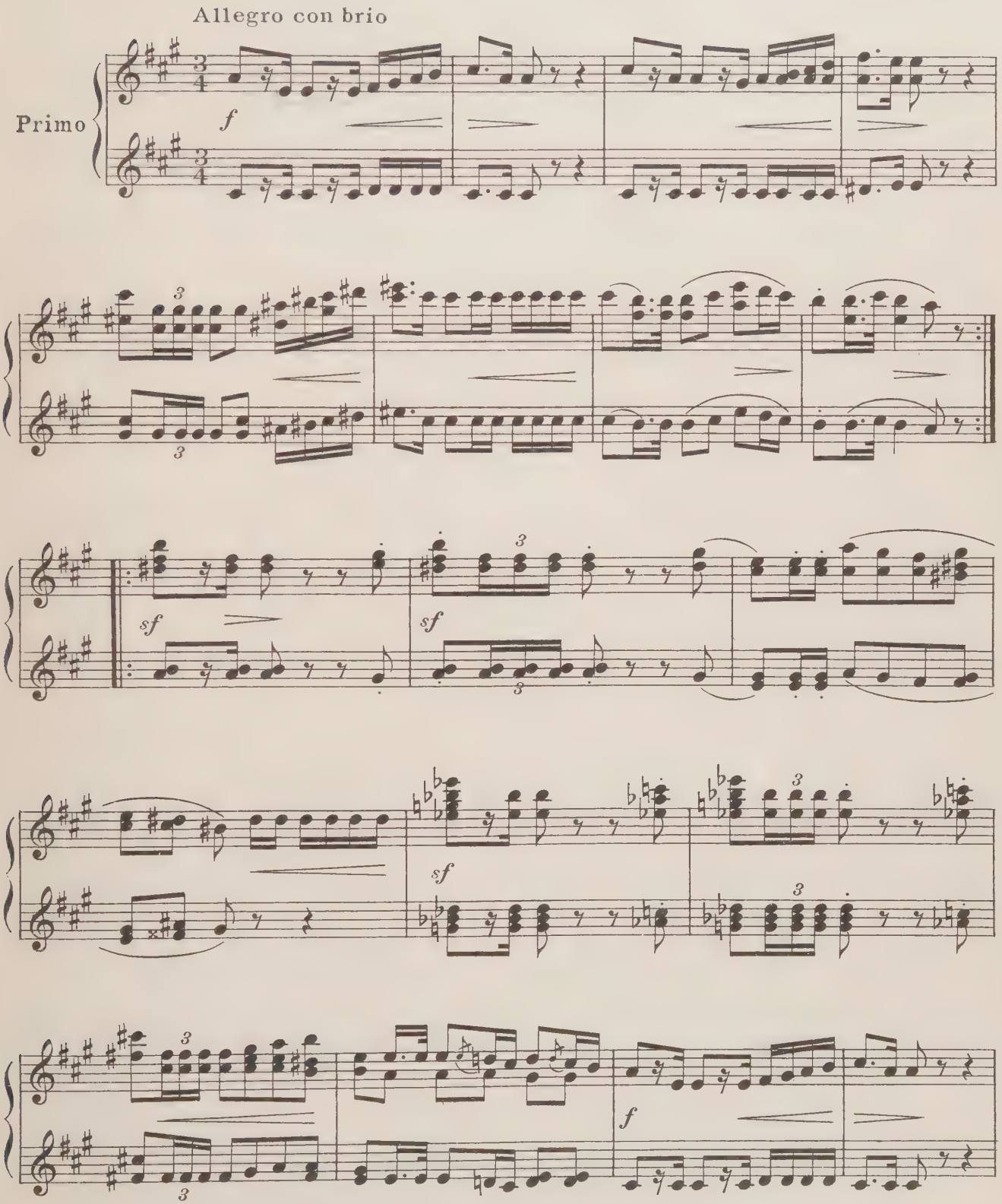
# Polonaise Militaire

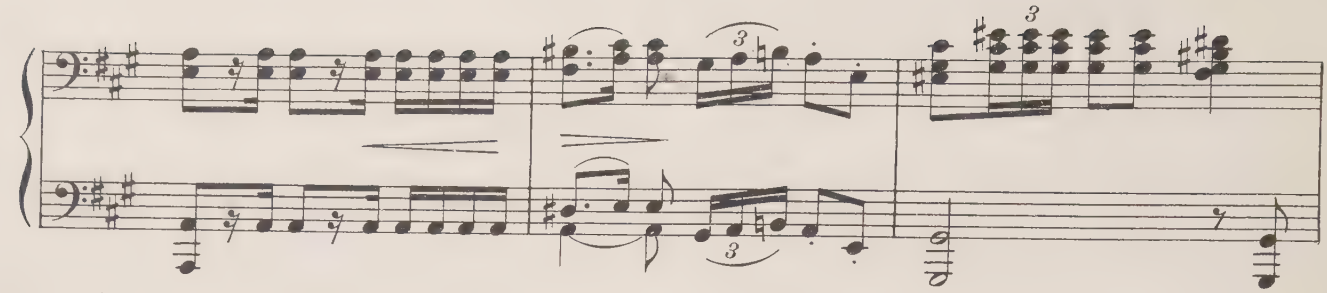
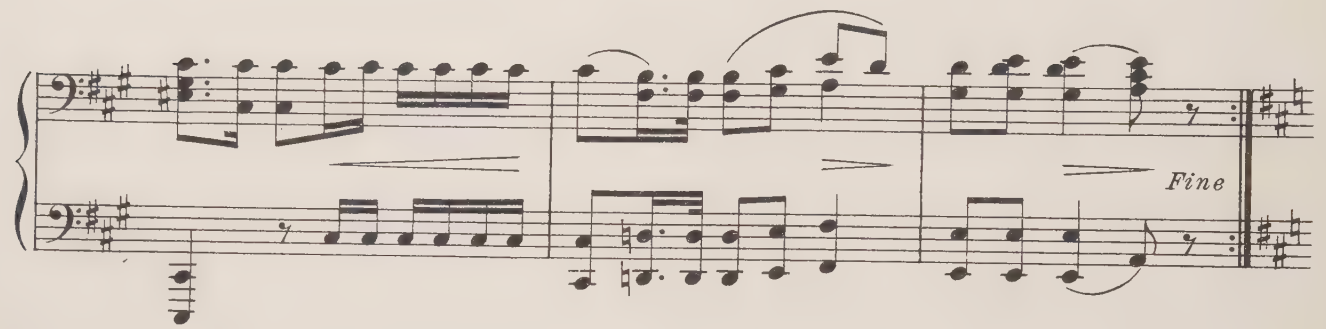
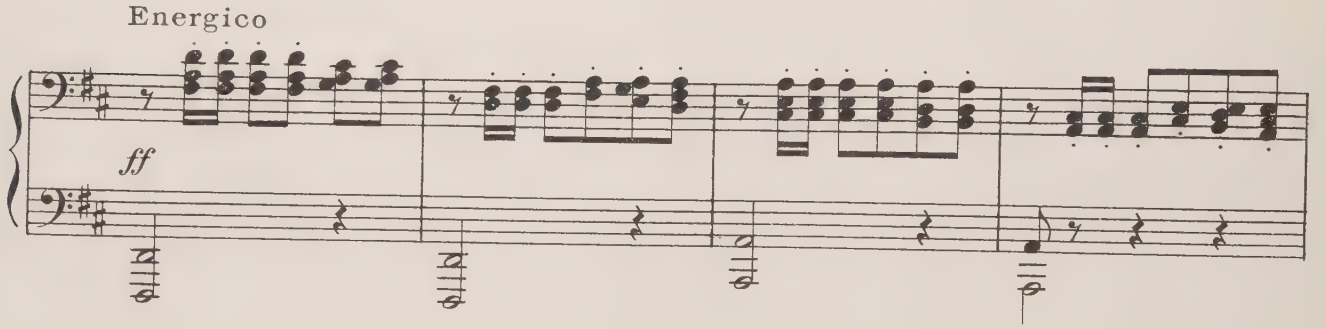
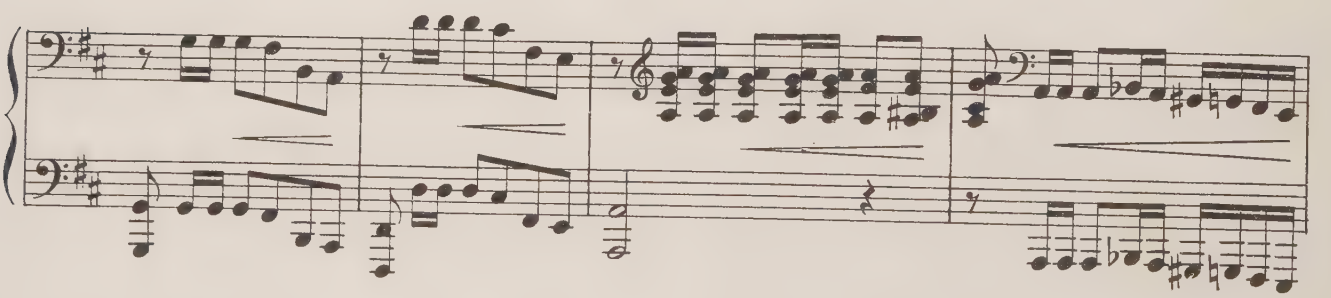
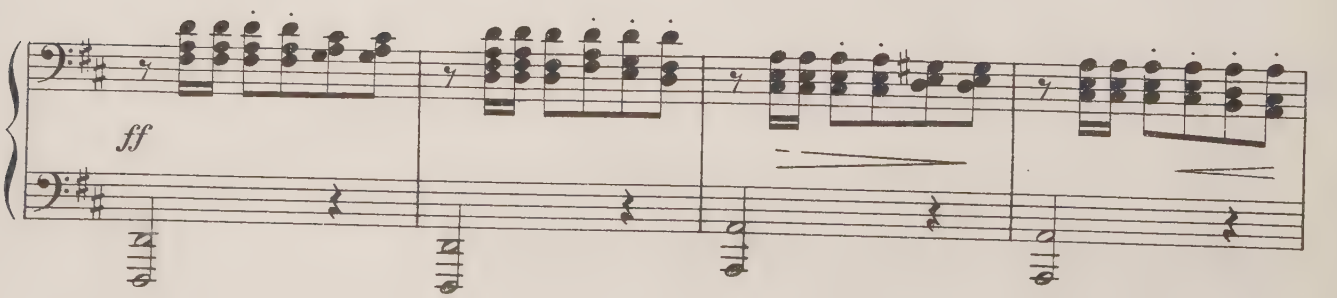
FR. CHOPIN, Op. 40, No. 1

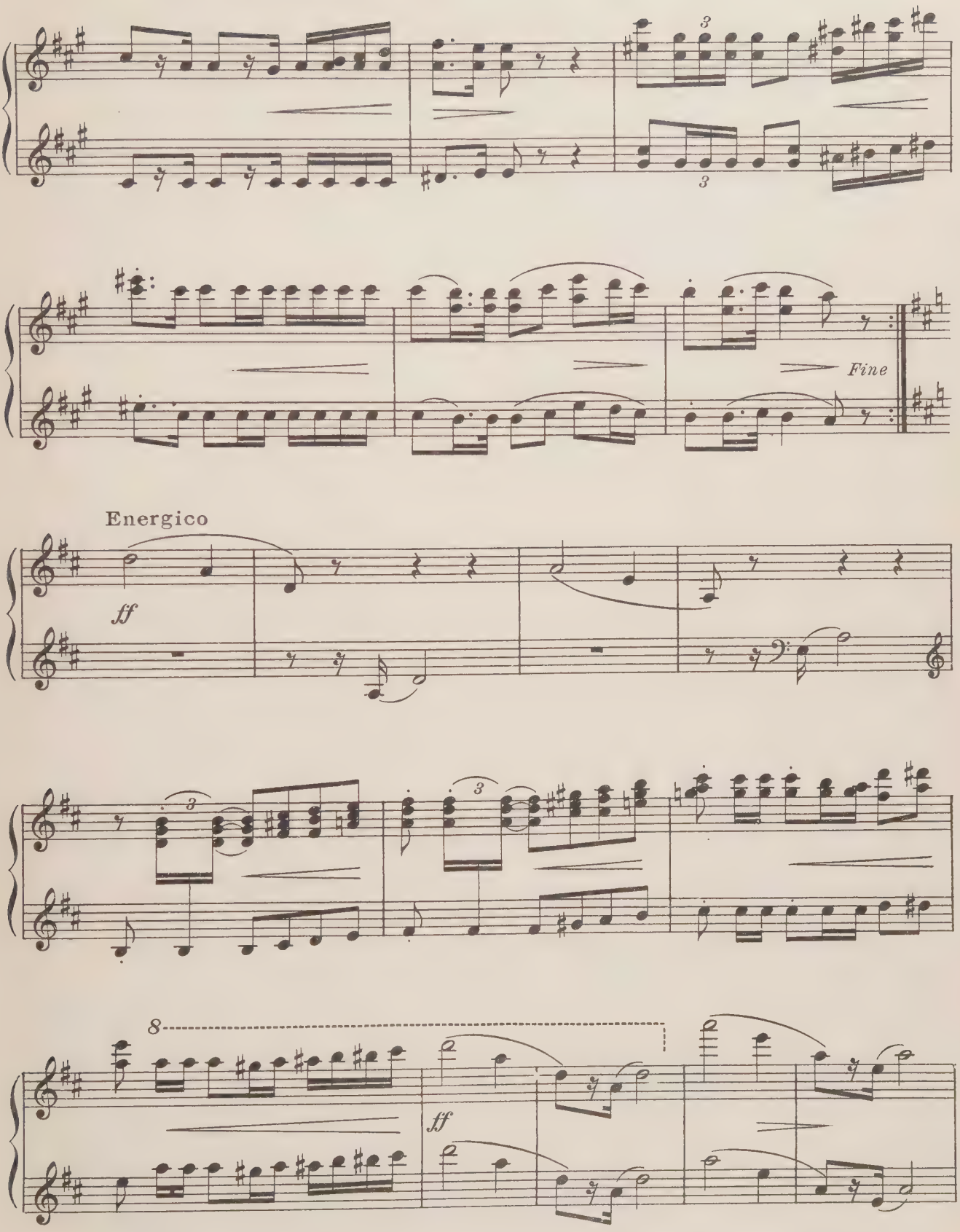


# Polonaise Militaire

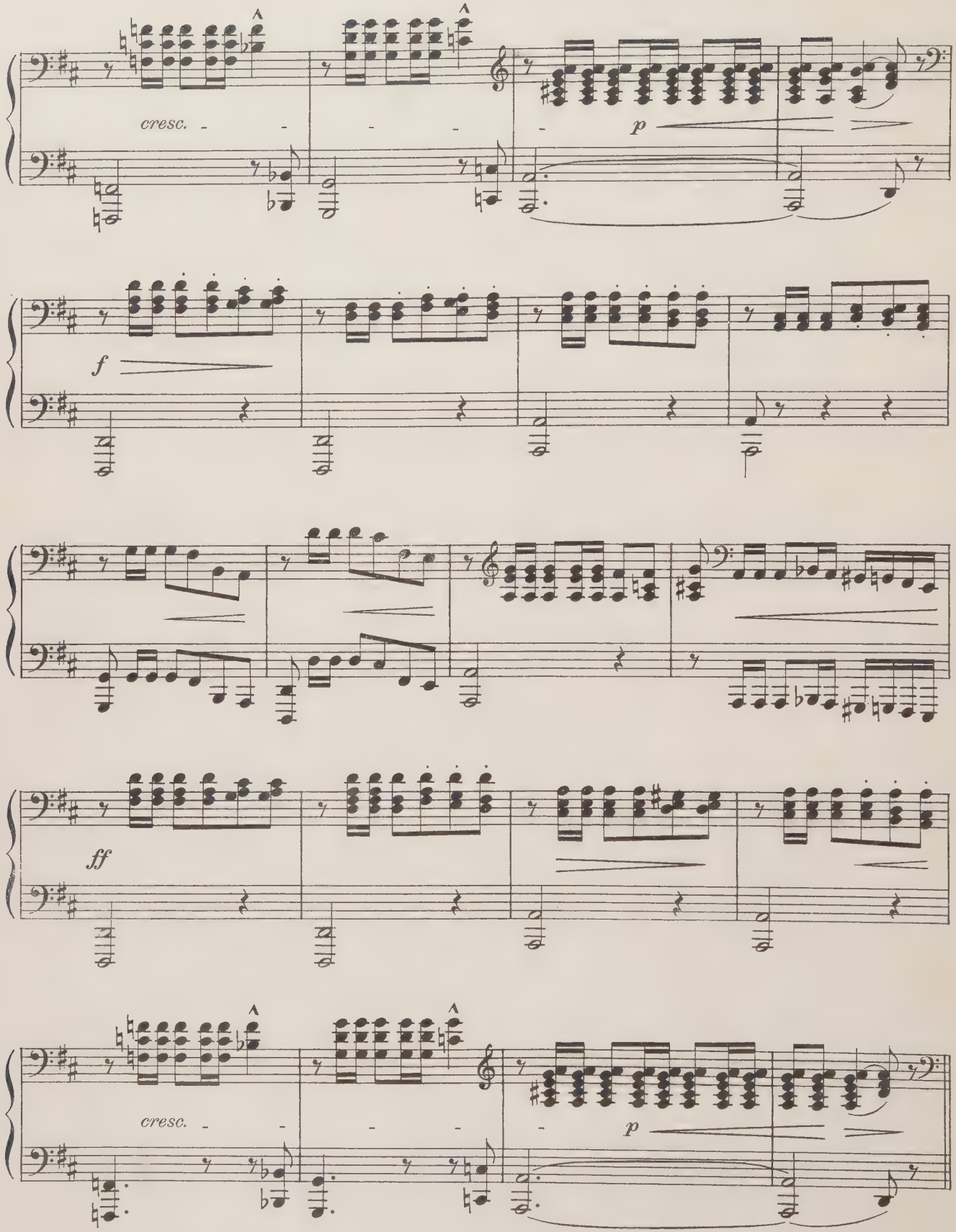
FR. CHOPIN, Op. 40, No. 1

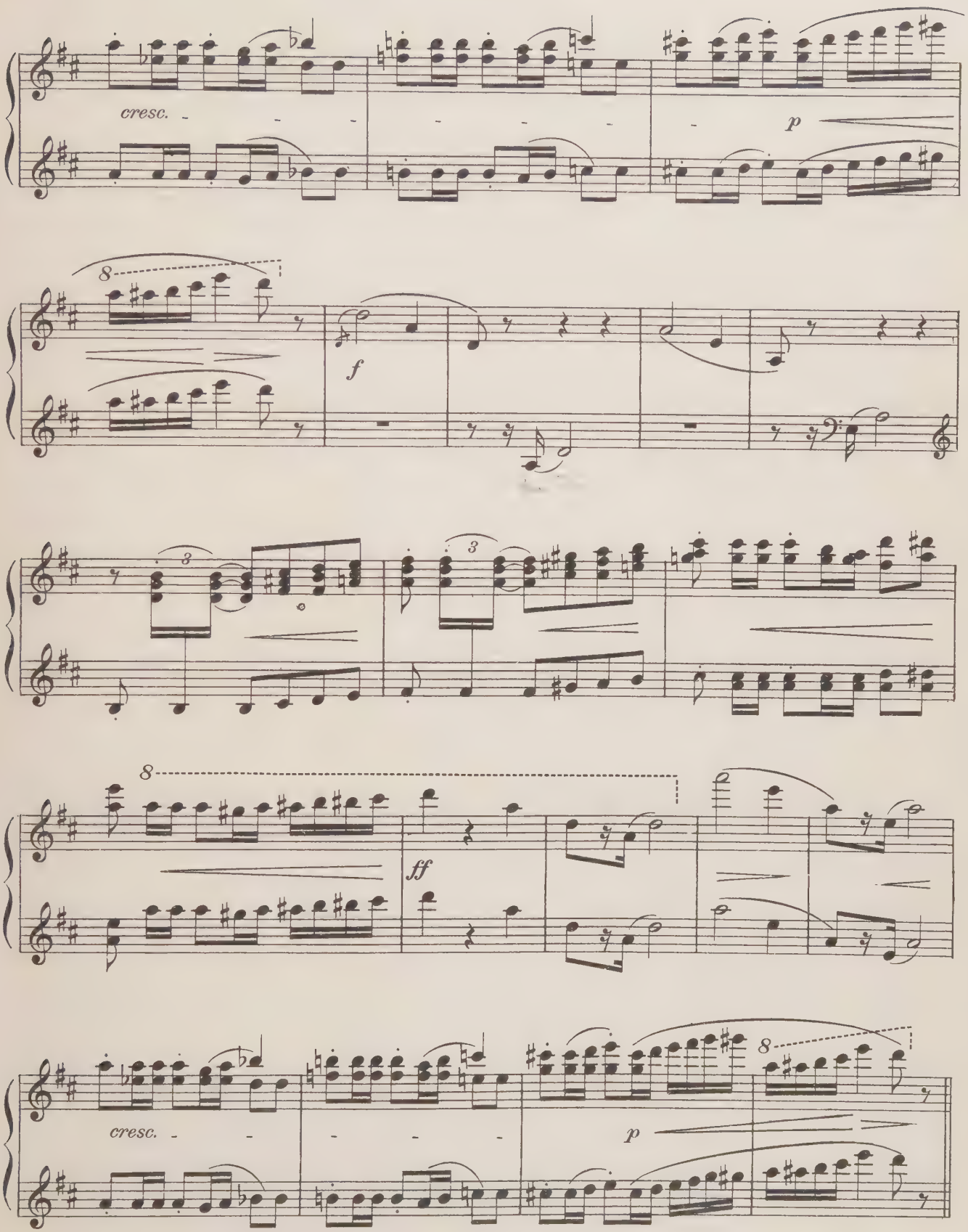


## Secondo

Energico



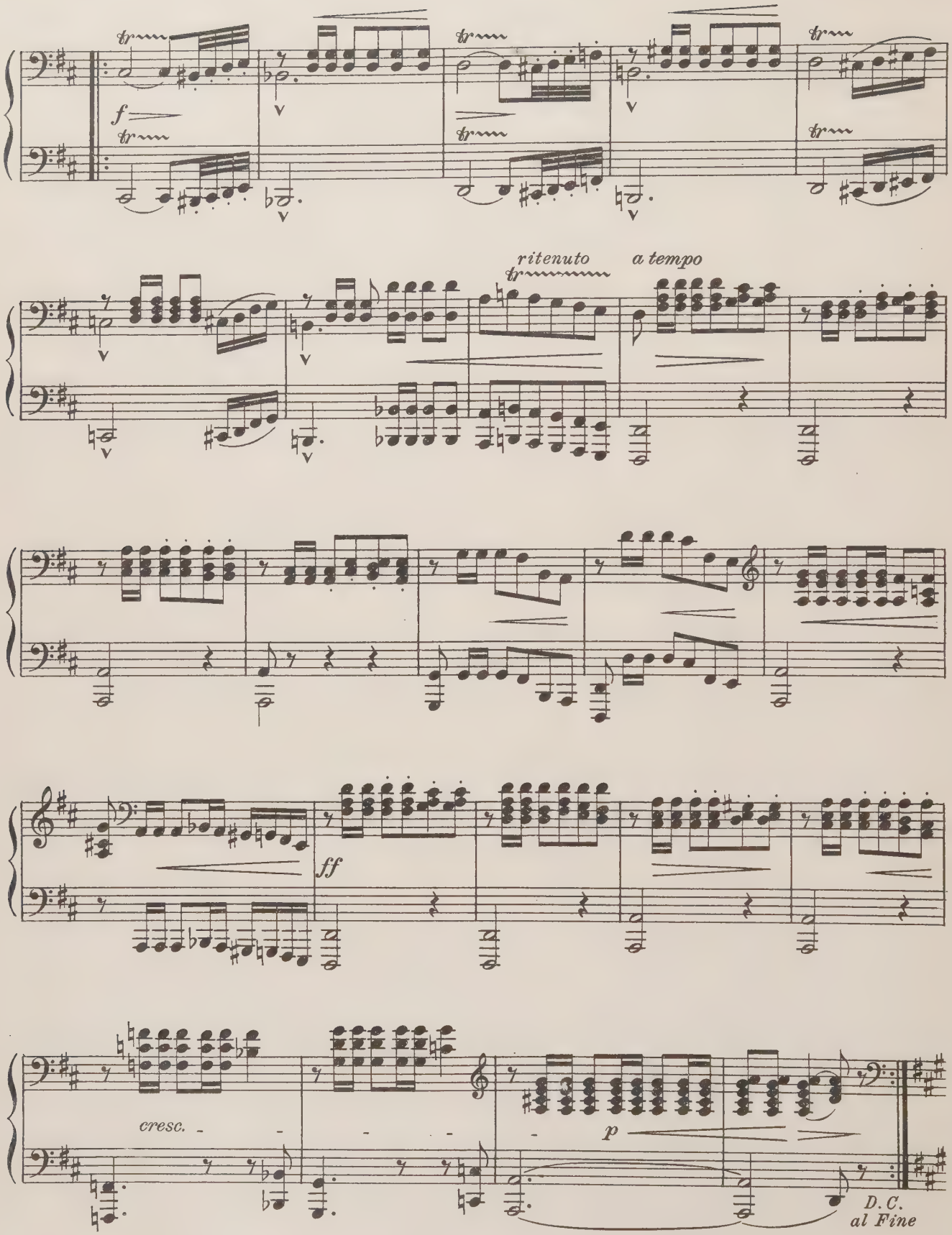

3
3
Fine
Energico
ff
3
3
8
ff

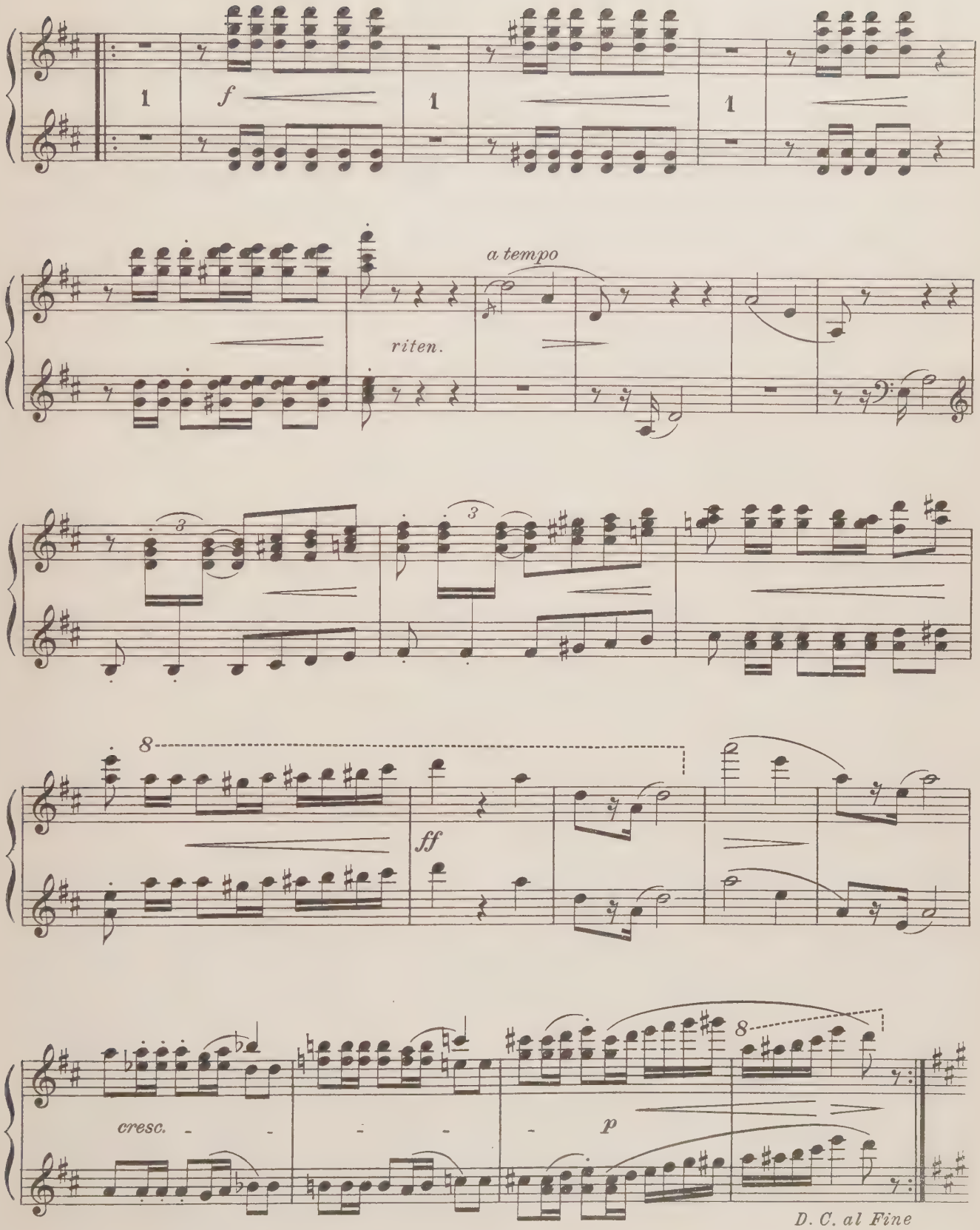
## Secondo




cresc.
p
8
f
3
3
8
ff
cresc.
p
8

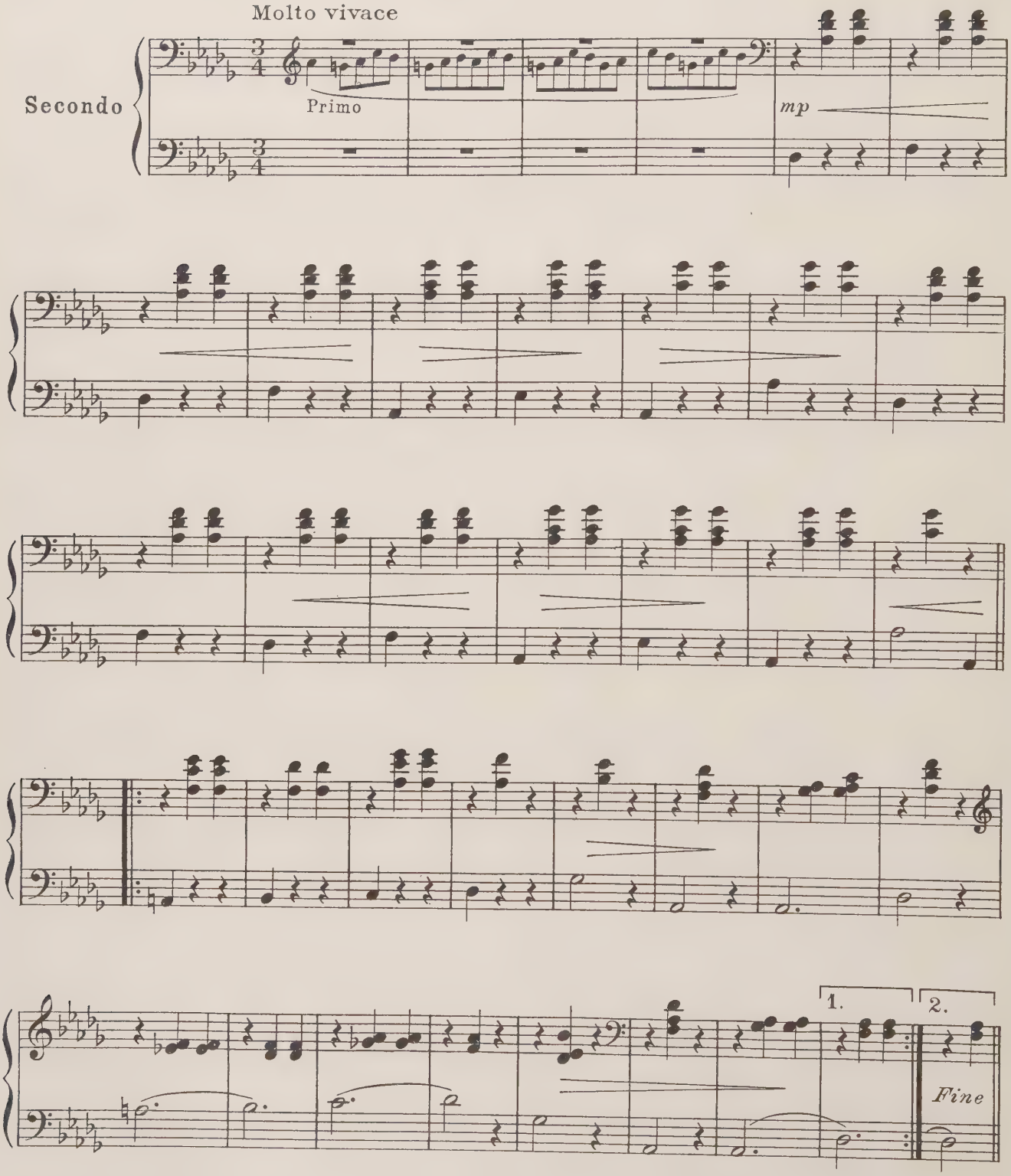
## Secondo




1
f
1
1
a tempo
riten.
3
3
8
ff
8
cresc.
p
D. C. al Fine

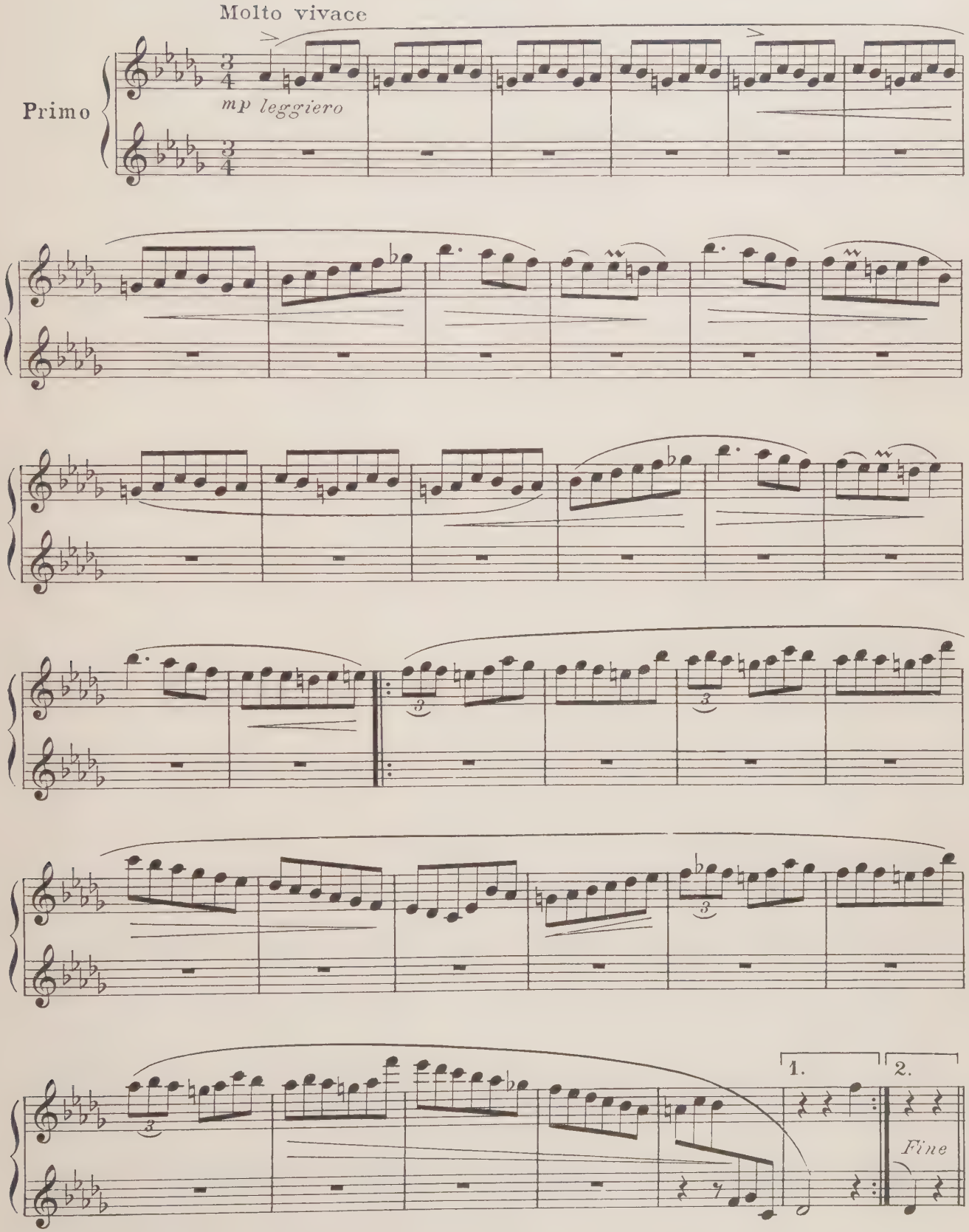
# "Minute" Waltz

FR. CHOPIN, Op. 64, No. 1

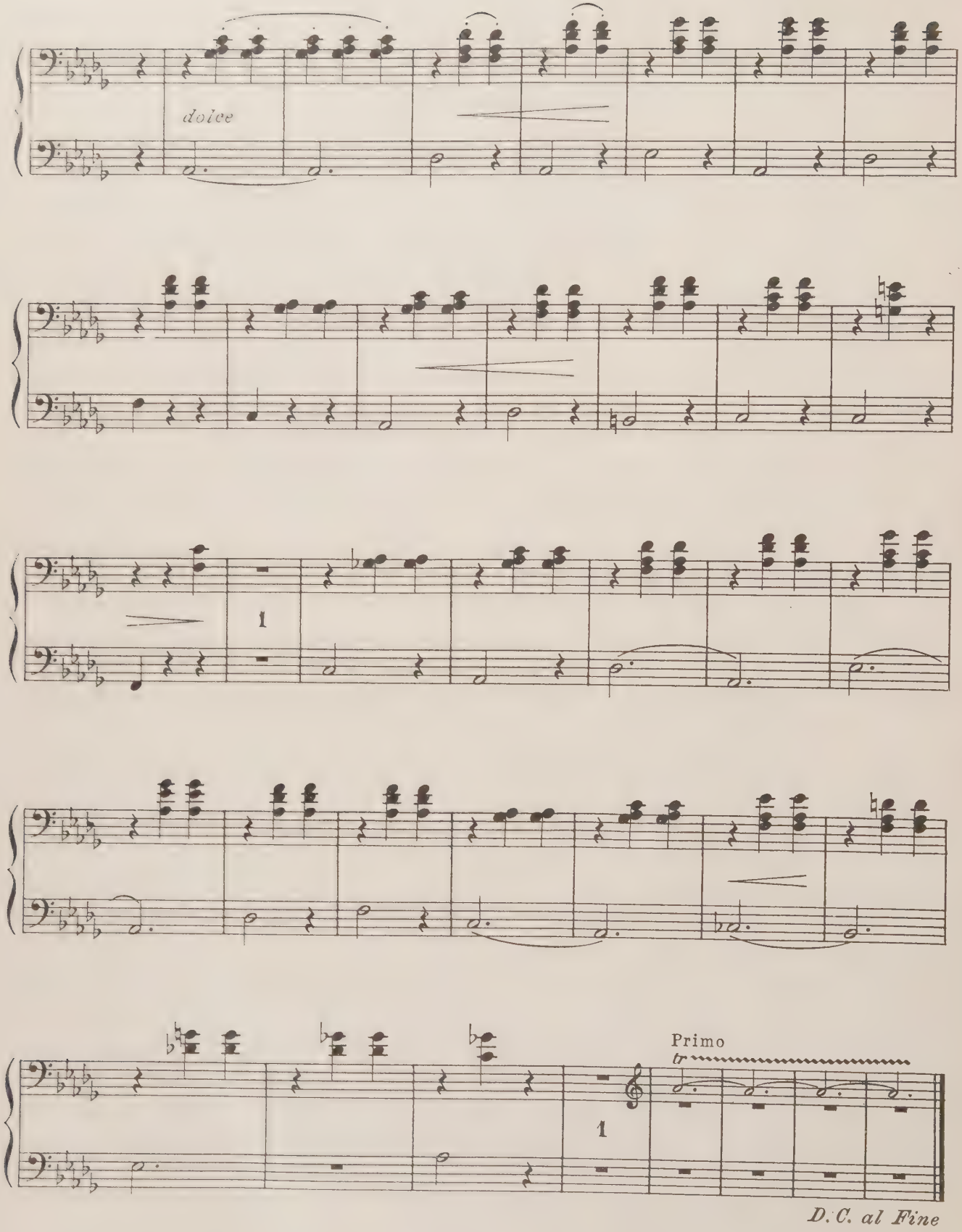


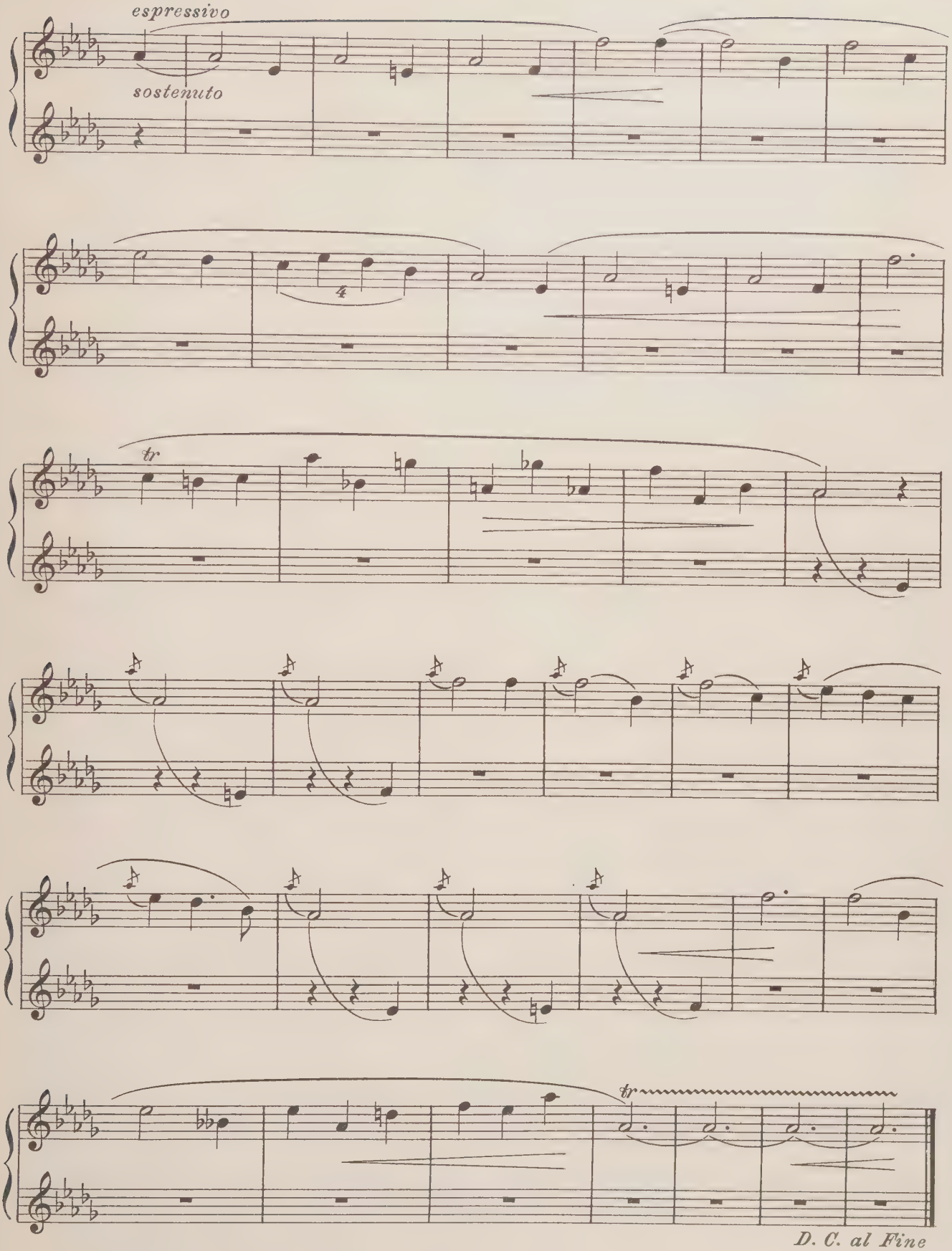
# "Minute" Waltz

FR. CHOPIN, Op. 64, No. 1



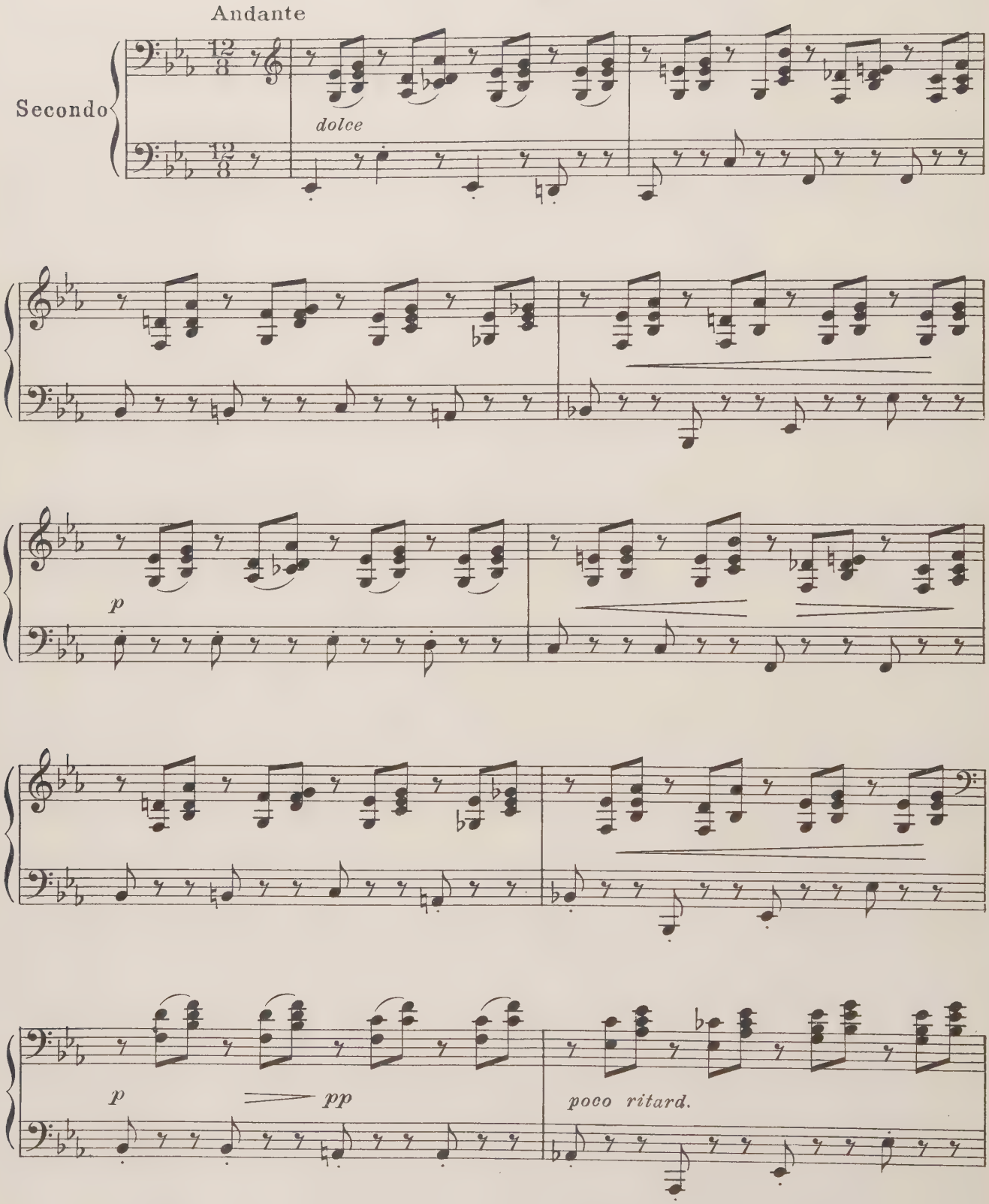
## Secondo




espressivo
sostenuto
4
tr
tr
D. C. al Fine

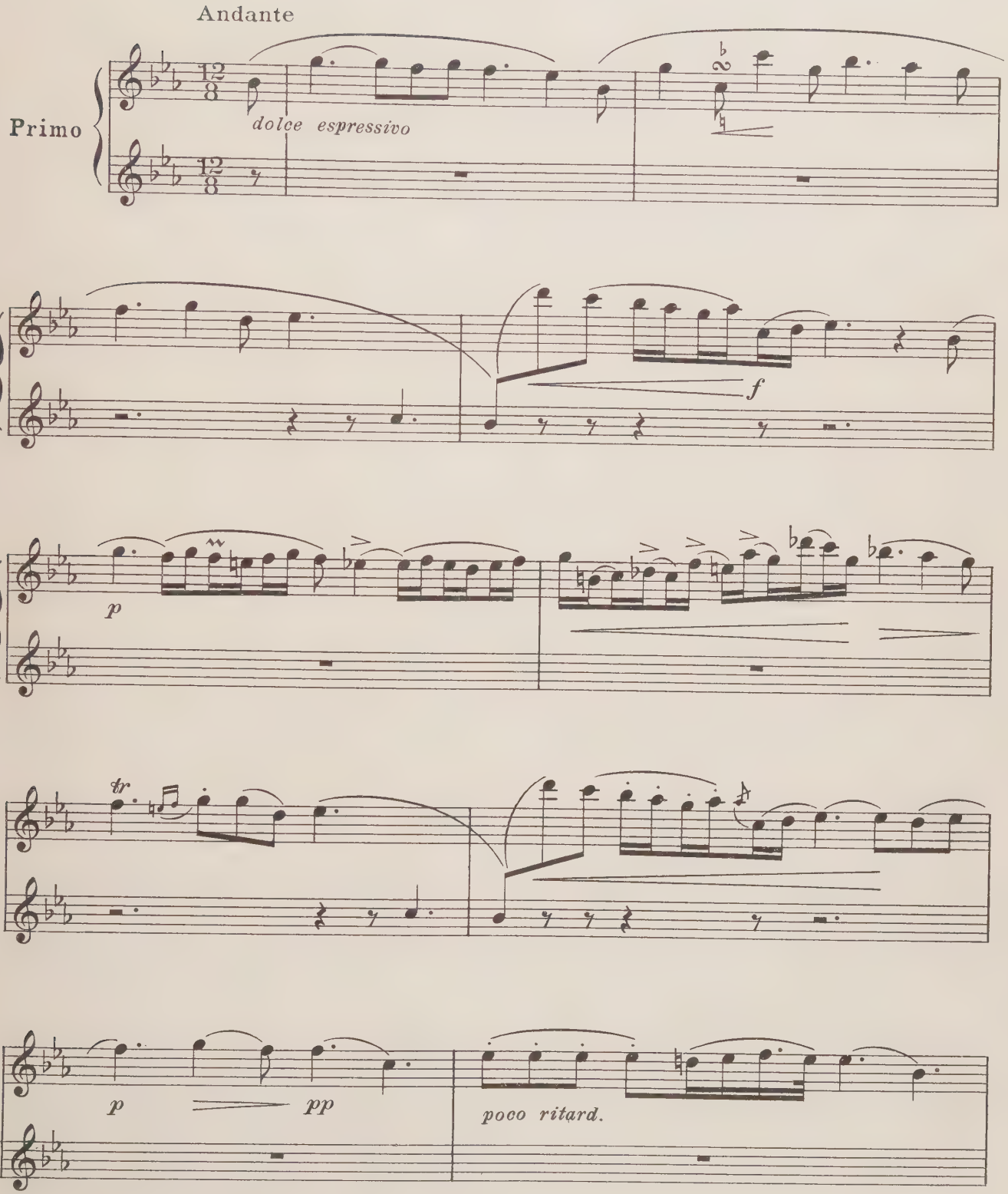
# Nocturne in E flat

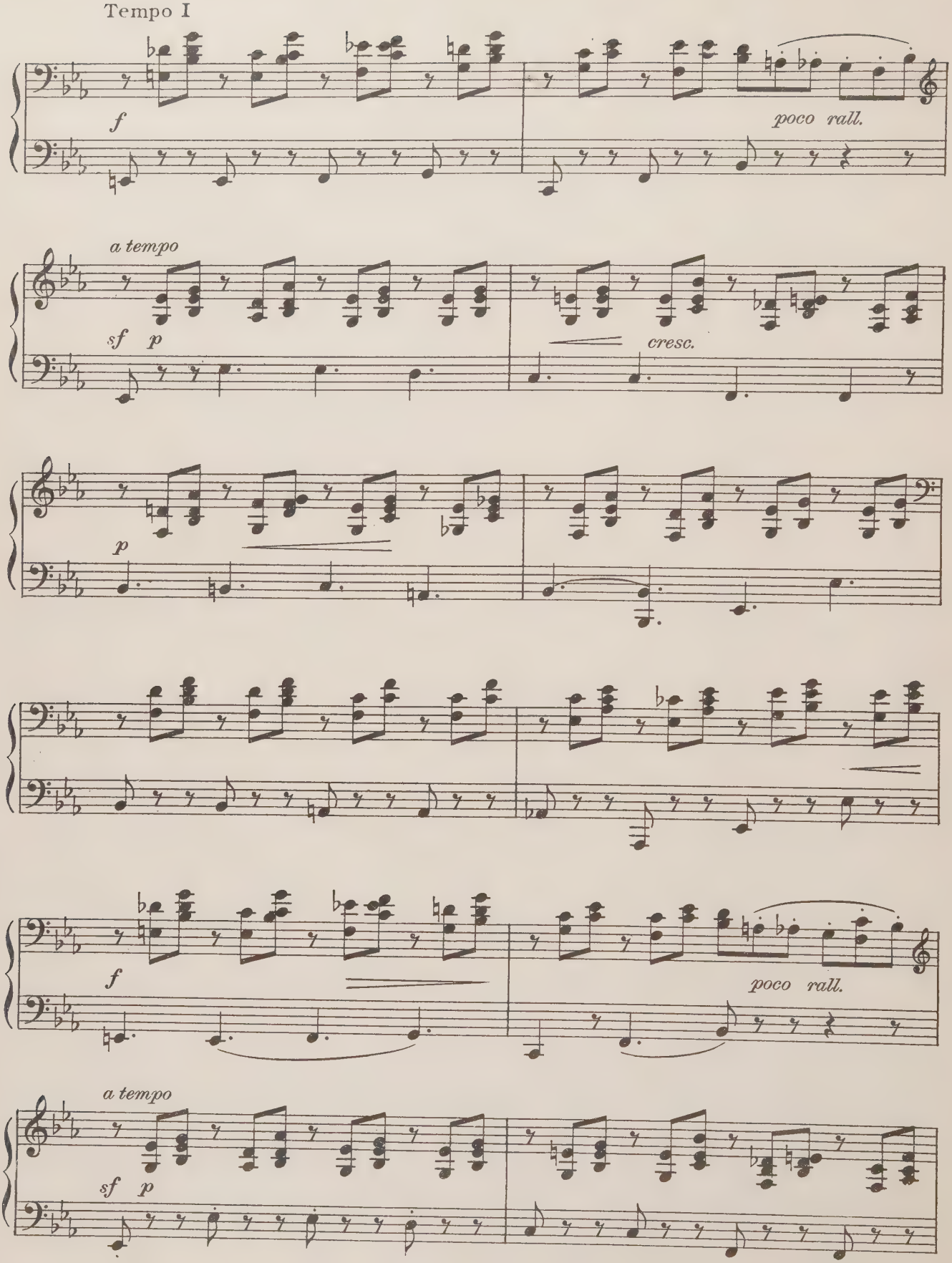
FR. CHOPIN, Op. 9, No. 2

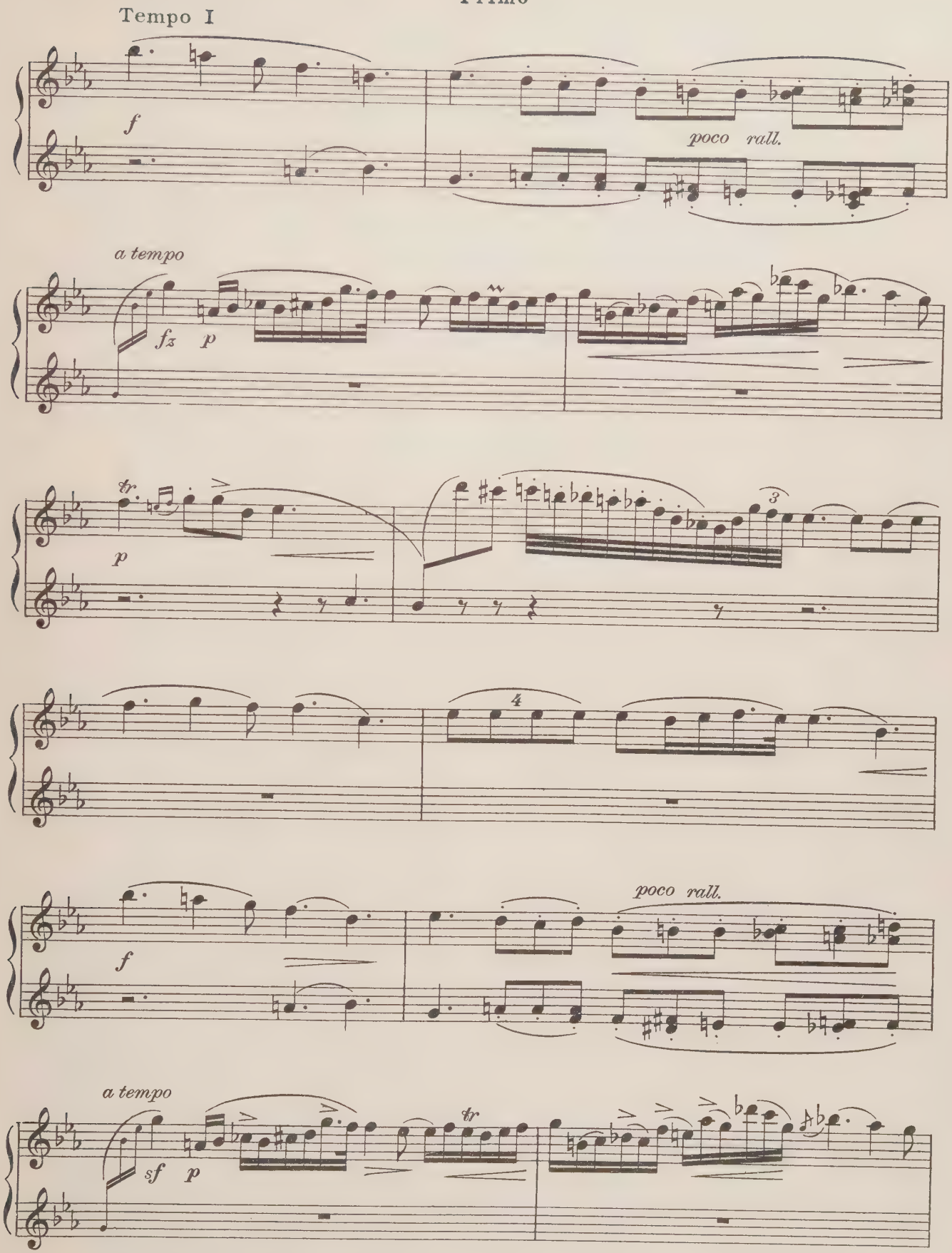


# Nocturne in E flat

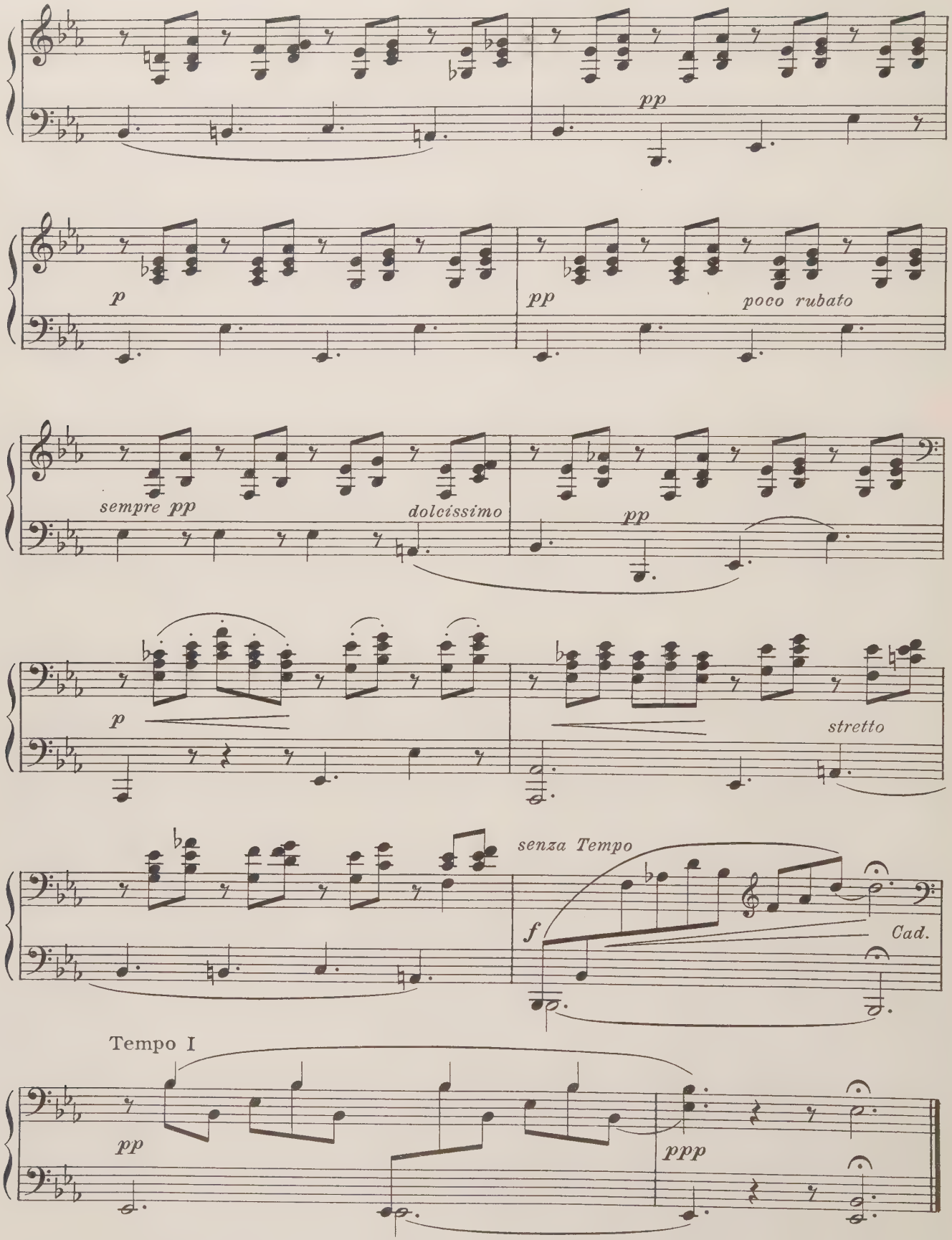
FR. CHOPIN, Op. 9, No. 2

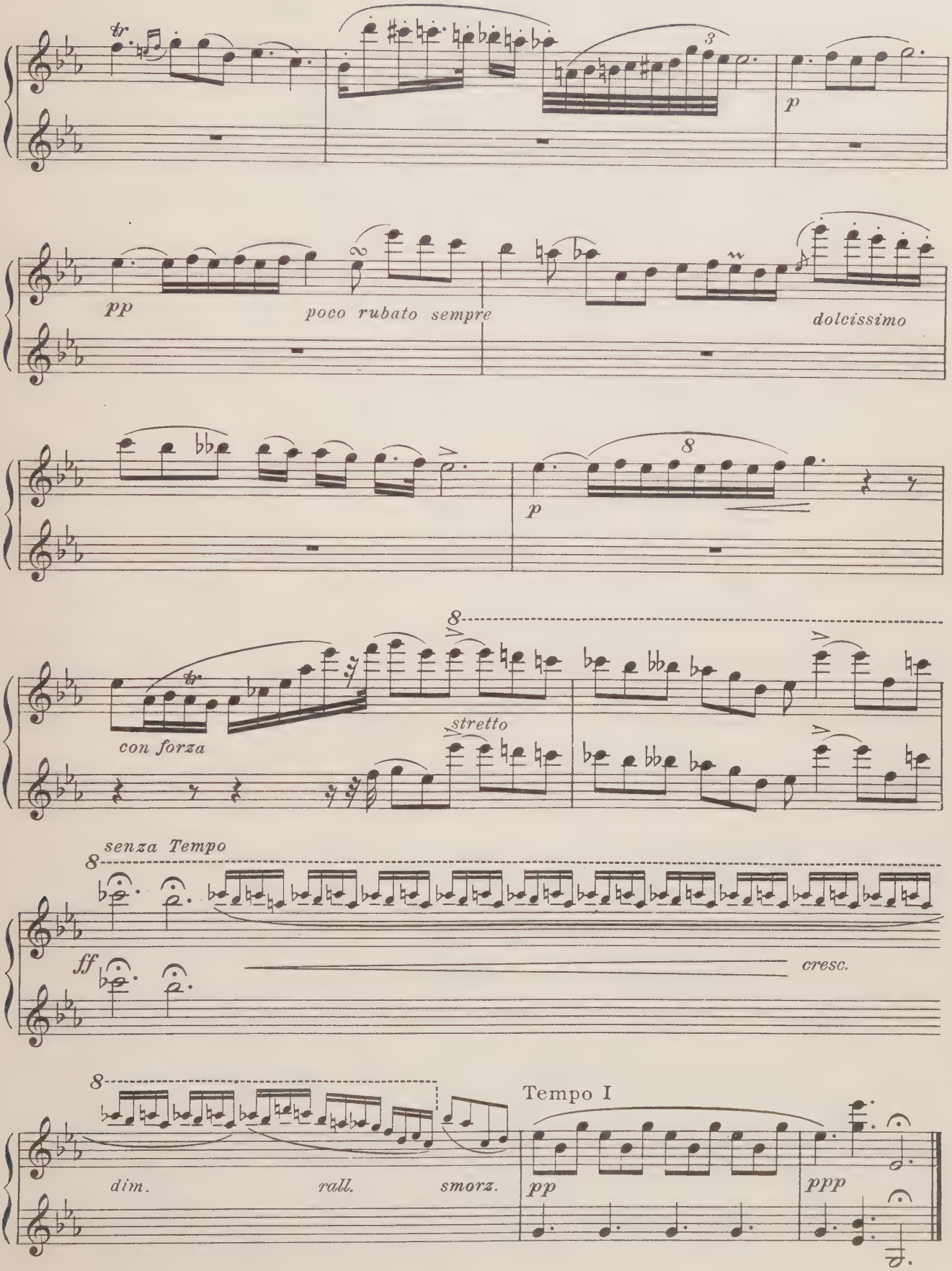



Tempo I
f
poco rall.
a tempo
sf p
cresc.
p
f
poco rall.
a tempo
sf p


Tempo I
f
poco rall.
a tempo
fz p
tr
p
3
4
poco rall.
f
a tempo
sf p
tr

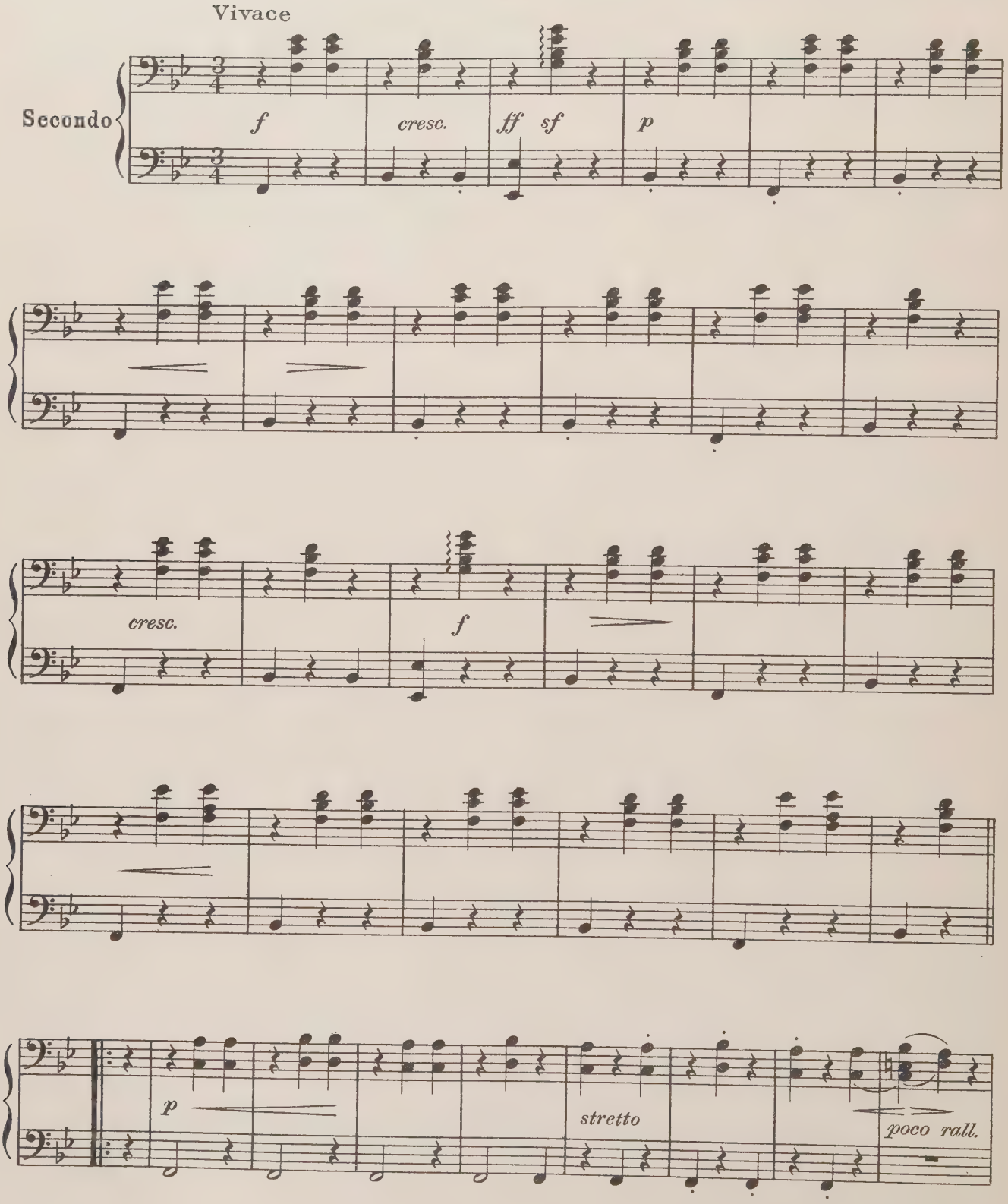
## Secondo


pp
p
pp
poco rubato
sempre pp
dolcissimo
pp
p
stretto
senza Tempo
f
Cad.
Tempo I
pp
ppp


tr
3
p
pp
poco rubato sempre
dolcissimo
8
p
8
tr
con forza
stretto
senza Tempo
8
ff
cresc.
8
dim.
rall.
smorz.
Tempo I
pp
ppp

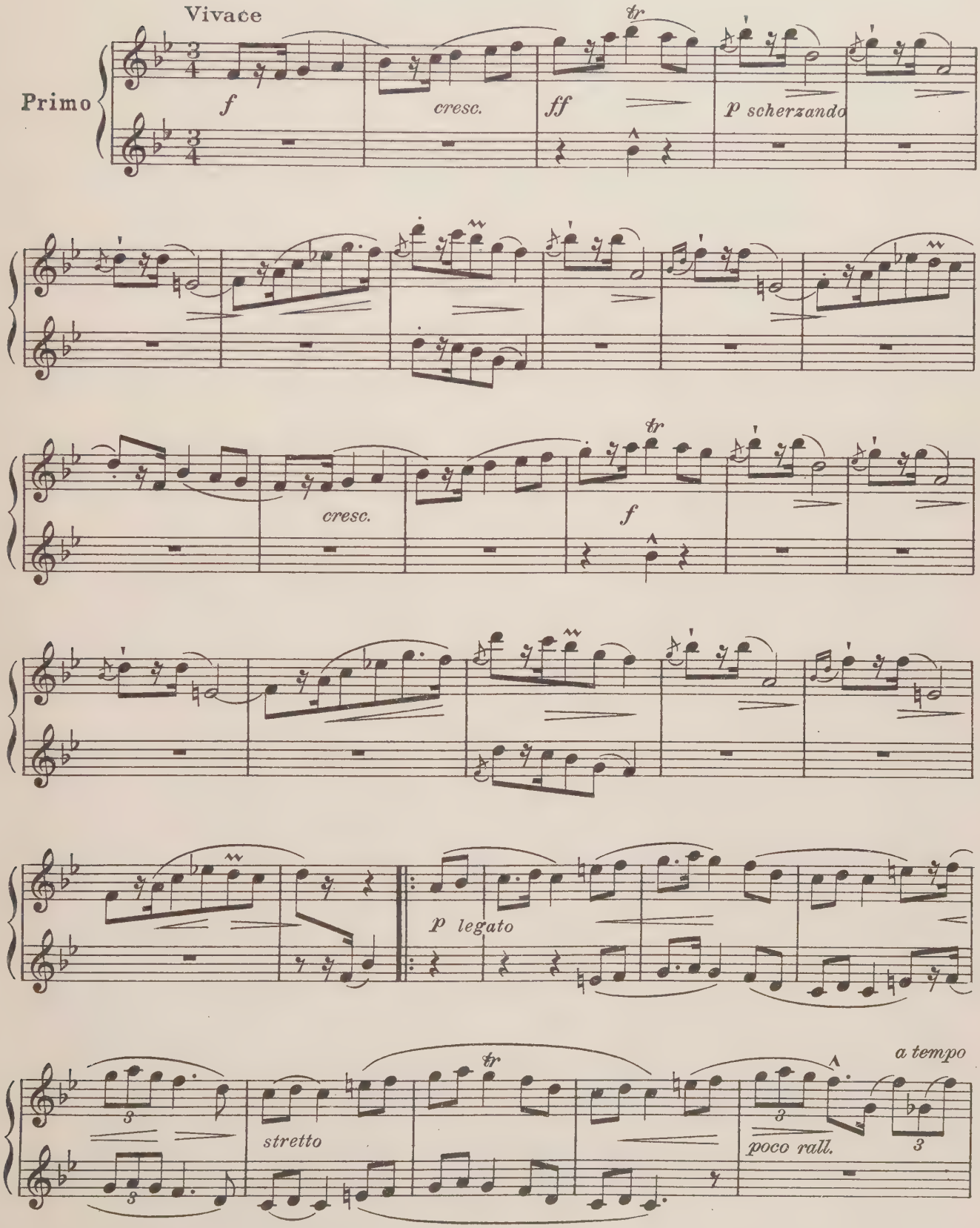
# Mazurka

FR. CHOPIN, Op. 7, No. 1

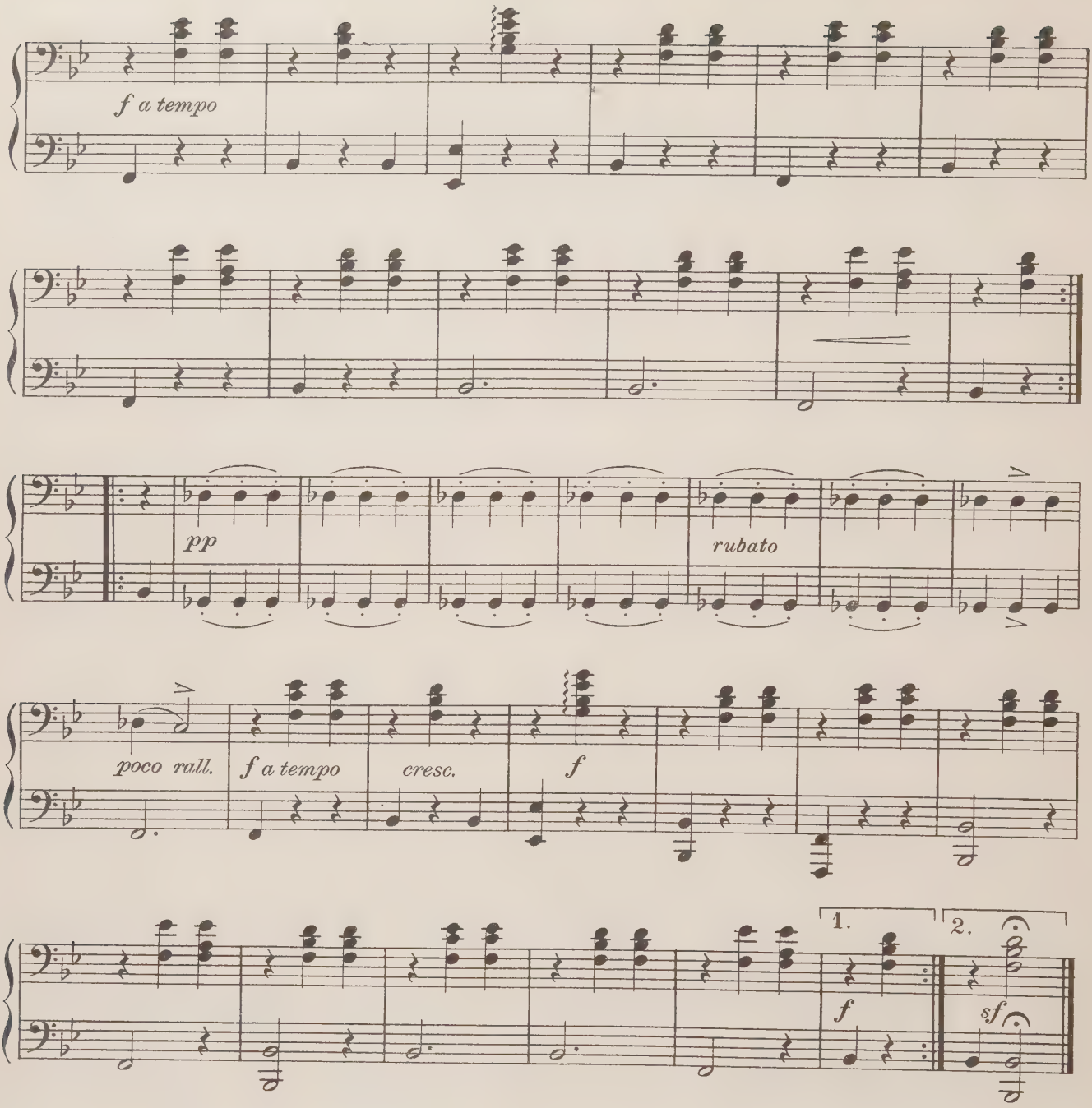


# Mazurka

FR. CHOPIN, Op. 7, No. 1



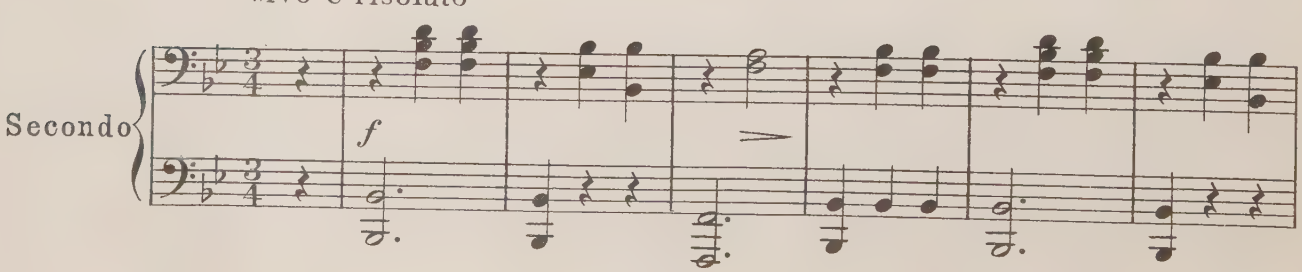
Secondo

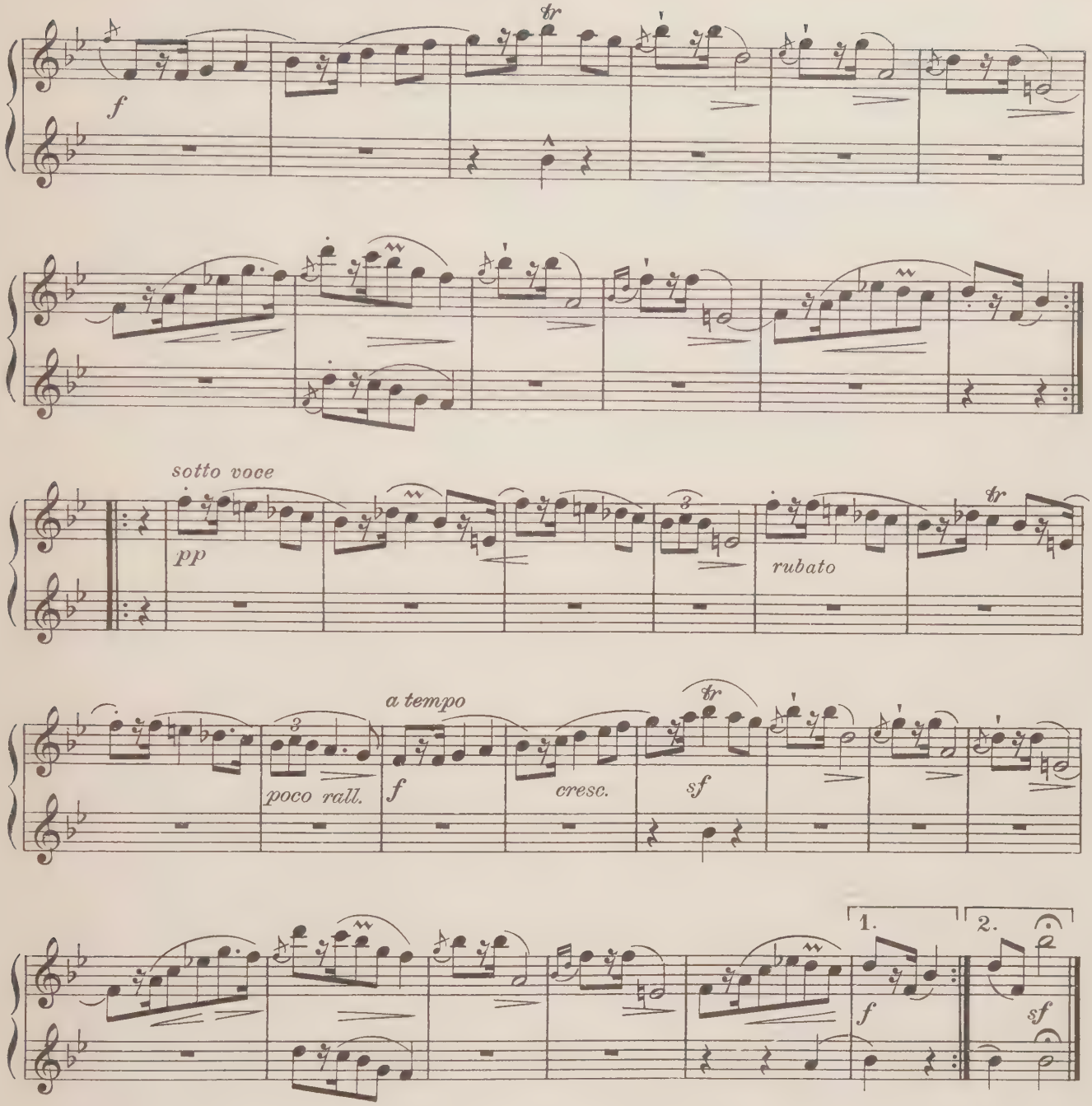



## Mazurka

FR. CHOPIN, Op. 17, No. 1

Vivo e risoluto

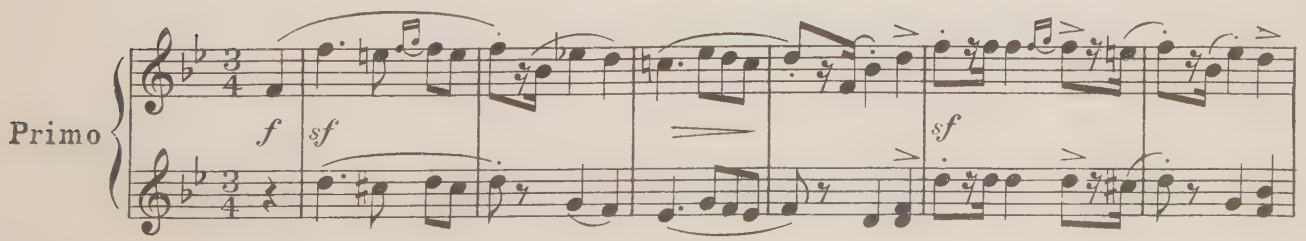




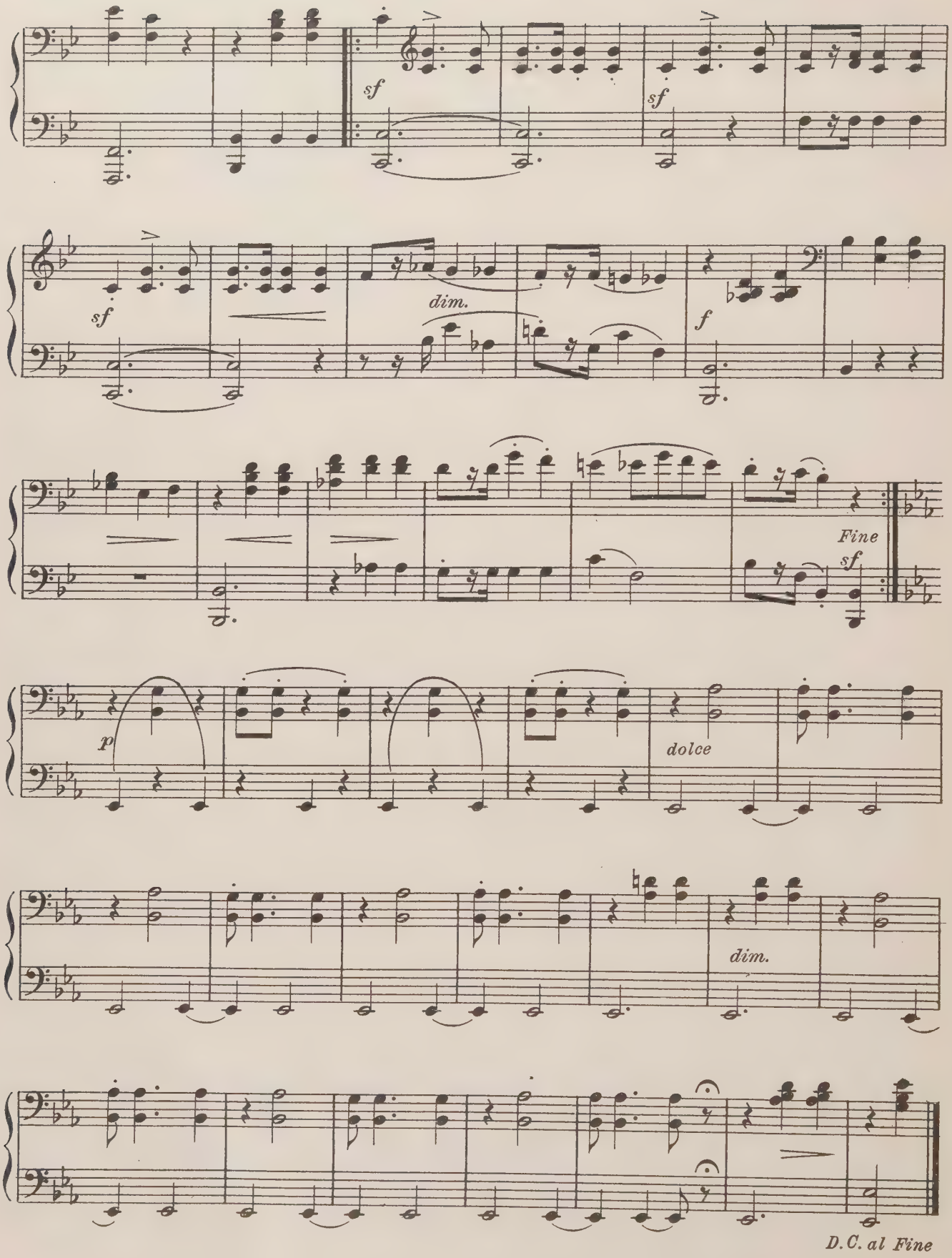

## Mazurka

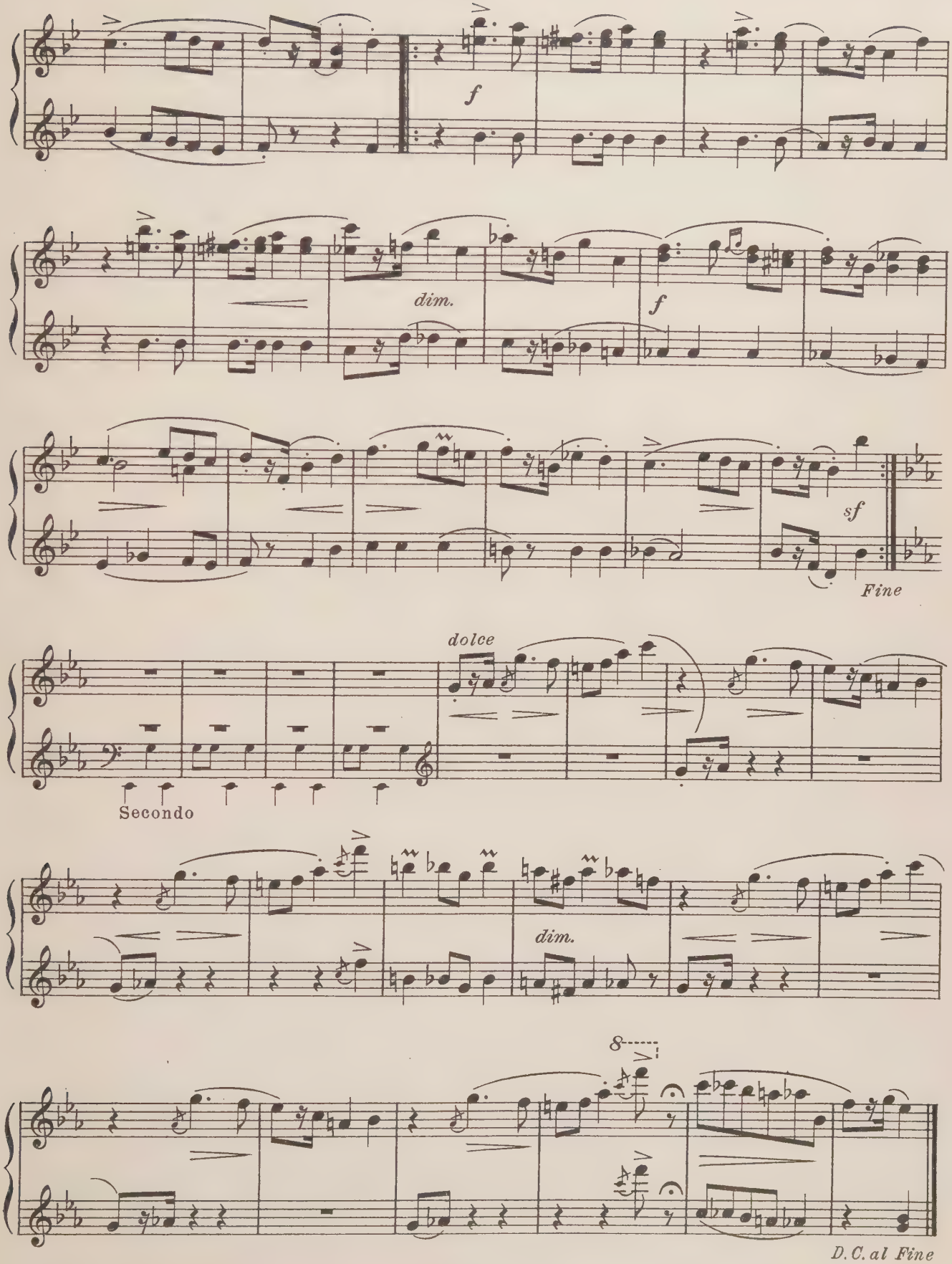
FR. CHOPIN, Op. 17, No. 1

Vivo e risoluto



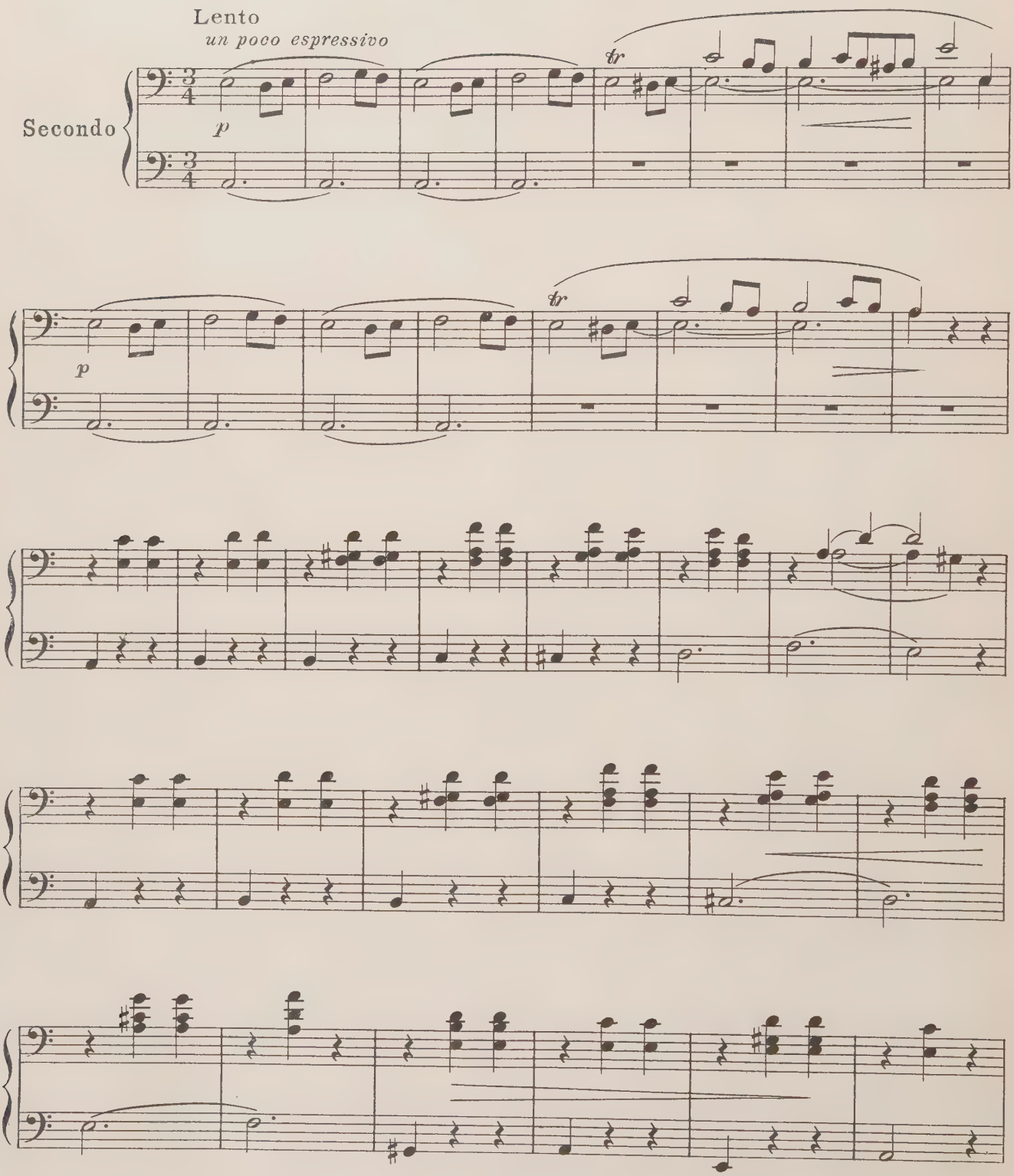
## Secondo




f
dim.
f
sf
Fine
dolce
Secondo
dim.
8
D.C. al Fine

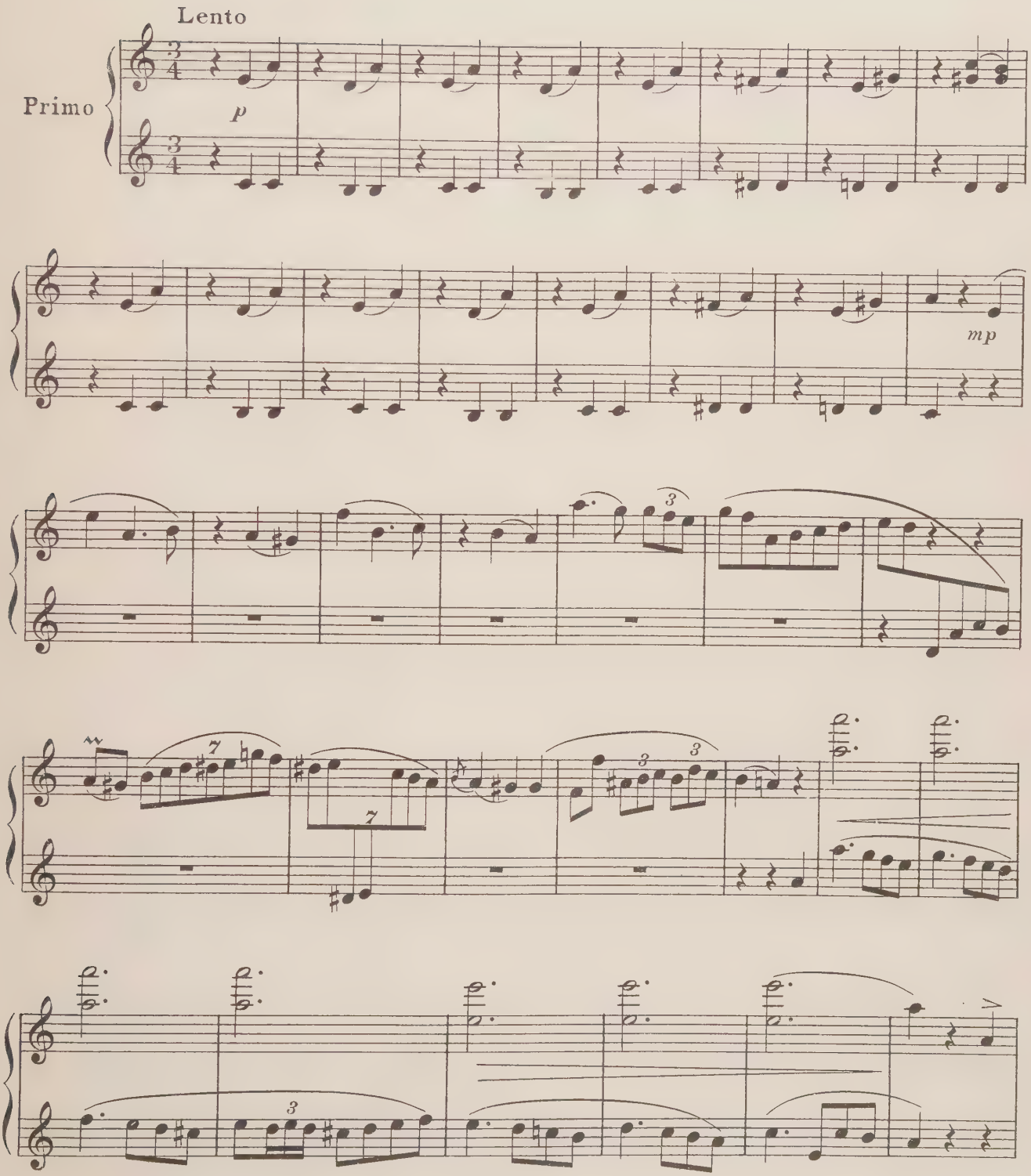
# Waltz

FR. CHOPIN, Op. 34, No. 2

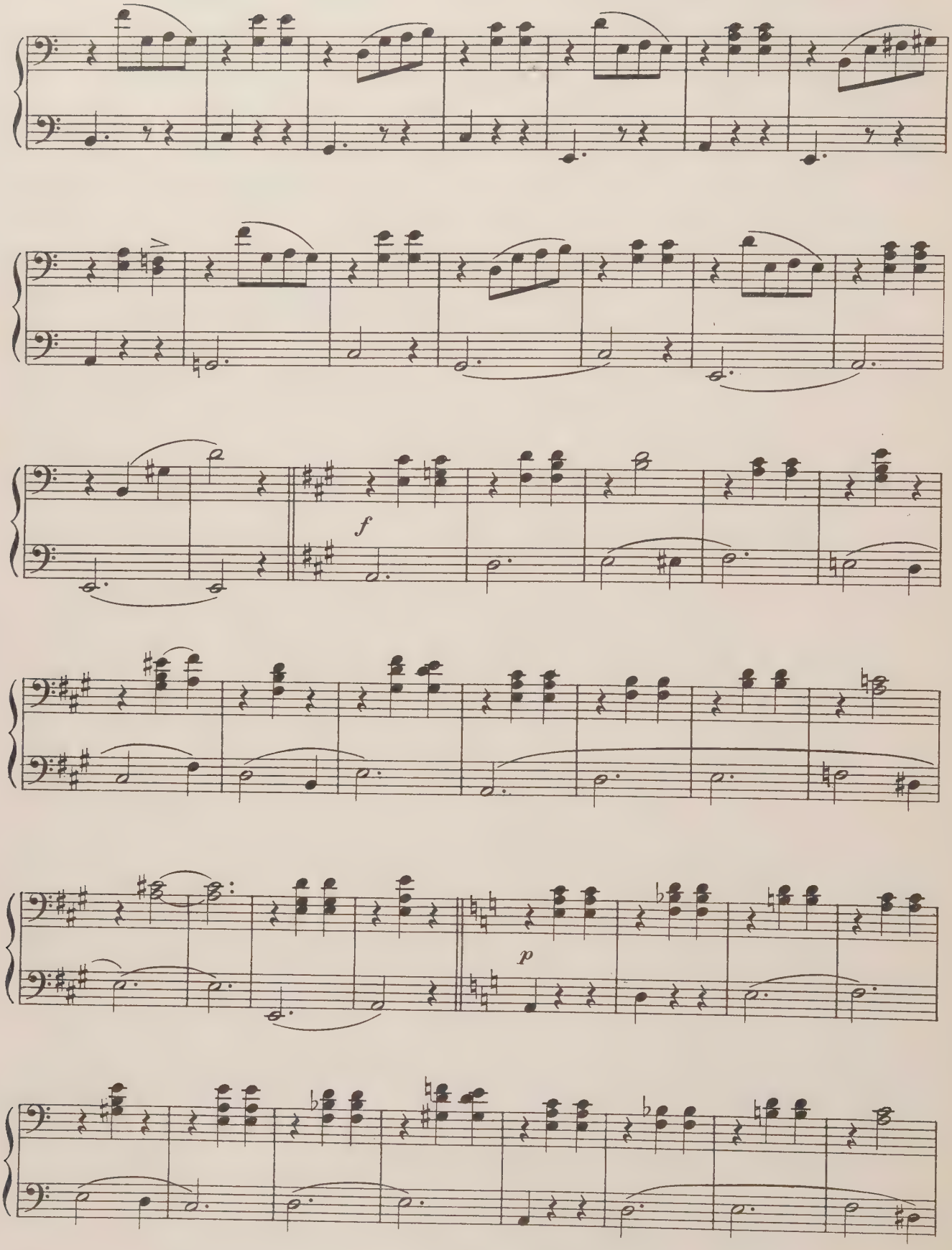


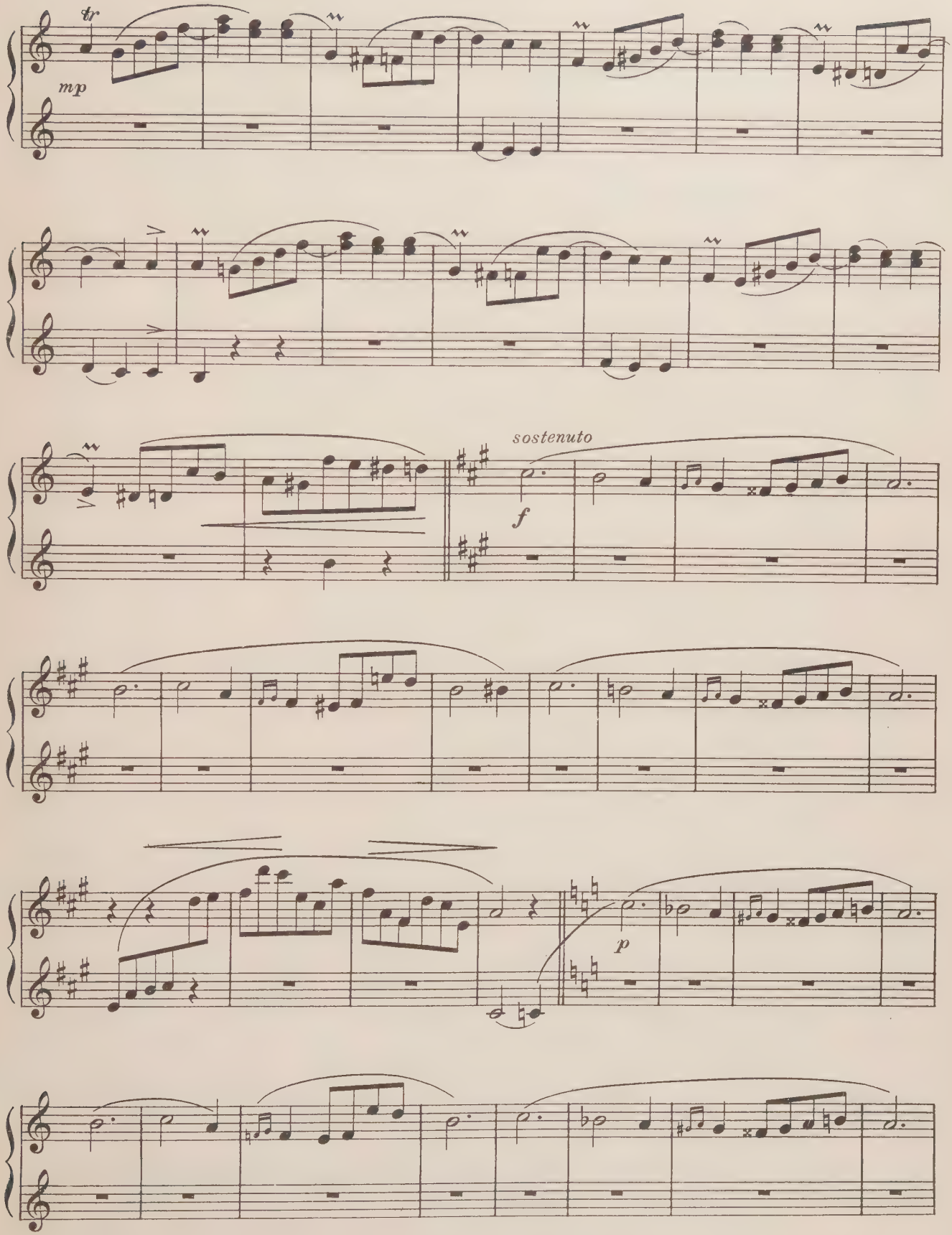
# Waltz

FR. CHOPIN, Op. 34, No. 2

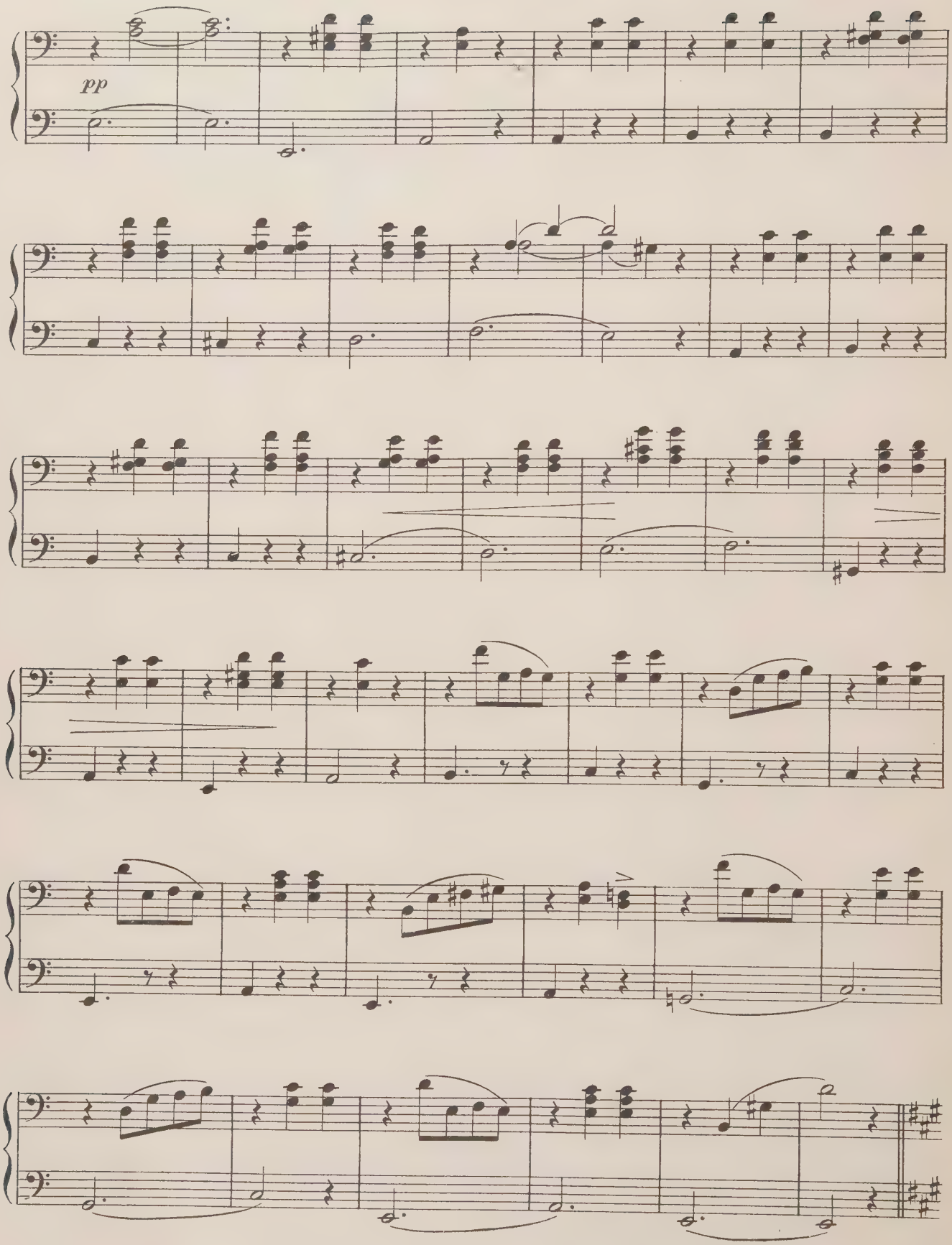


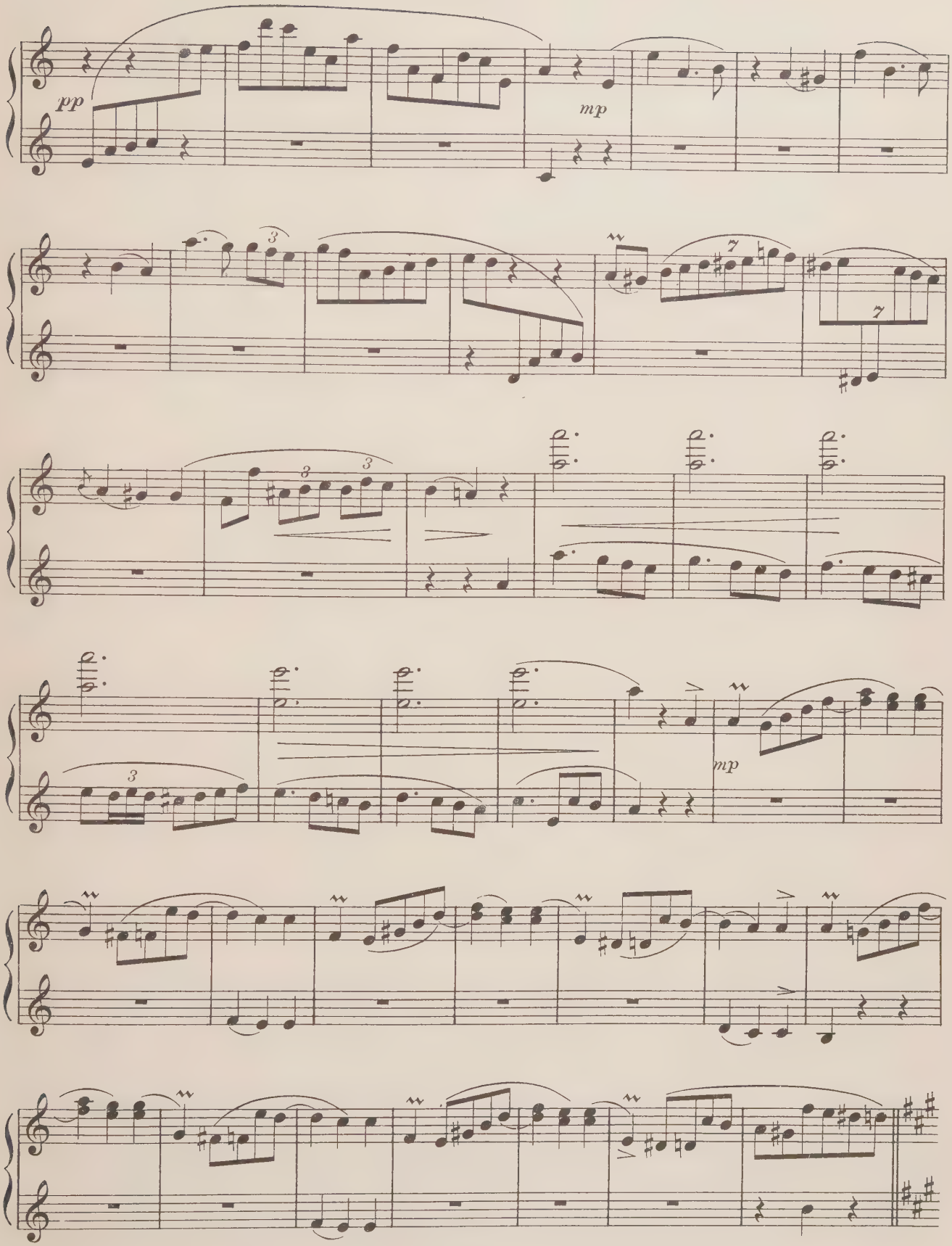
Secondo

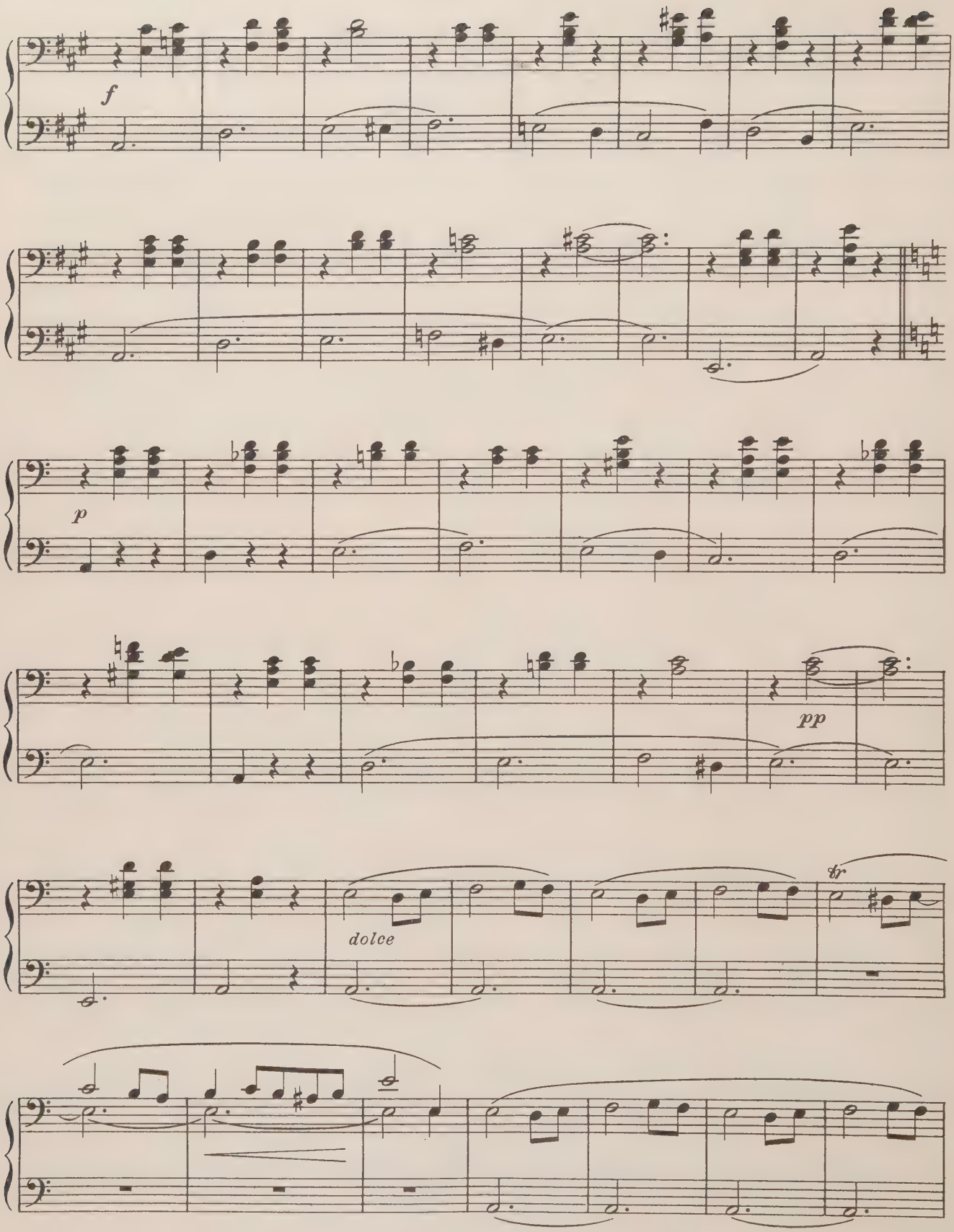


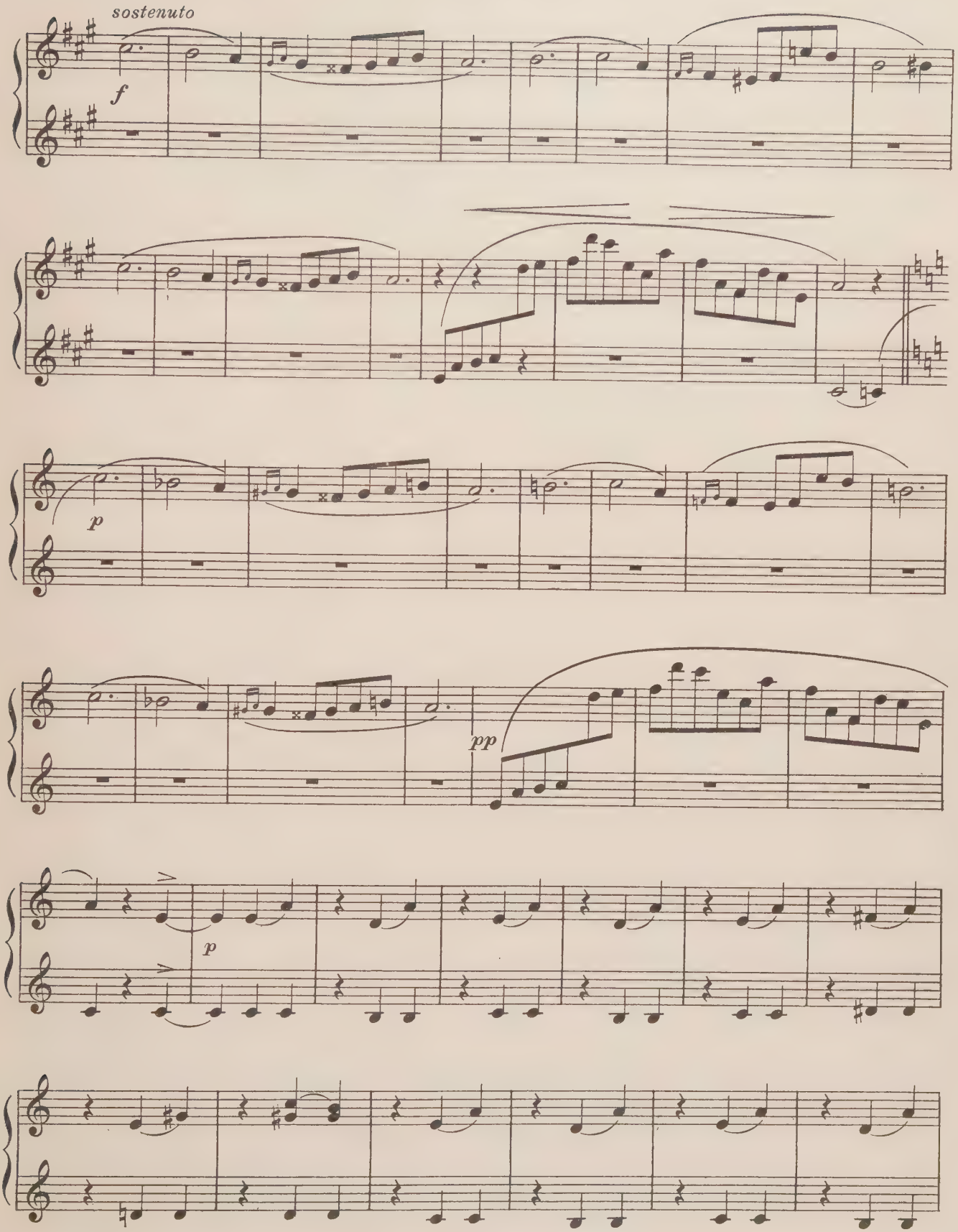

tr
mp
sostenuto
f
p

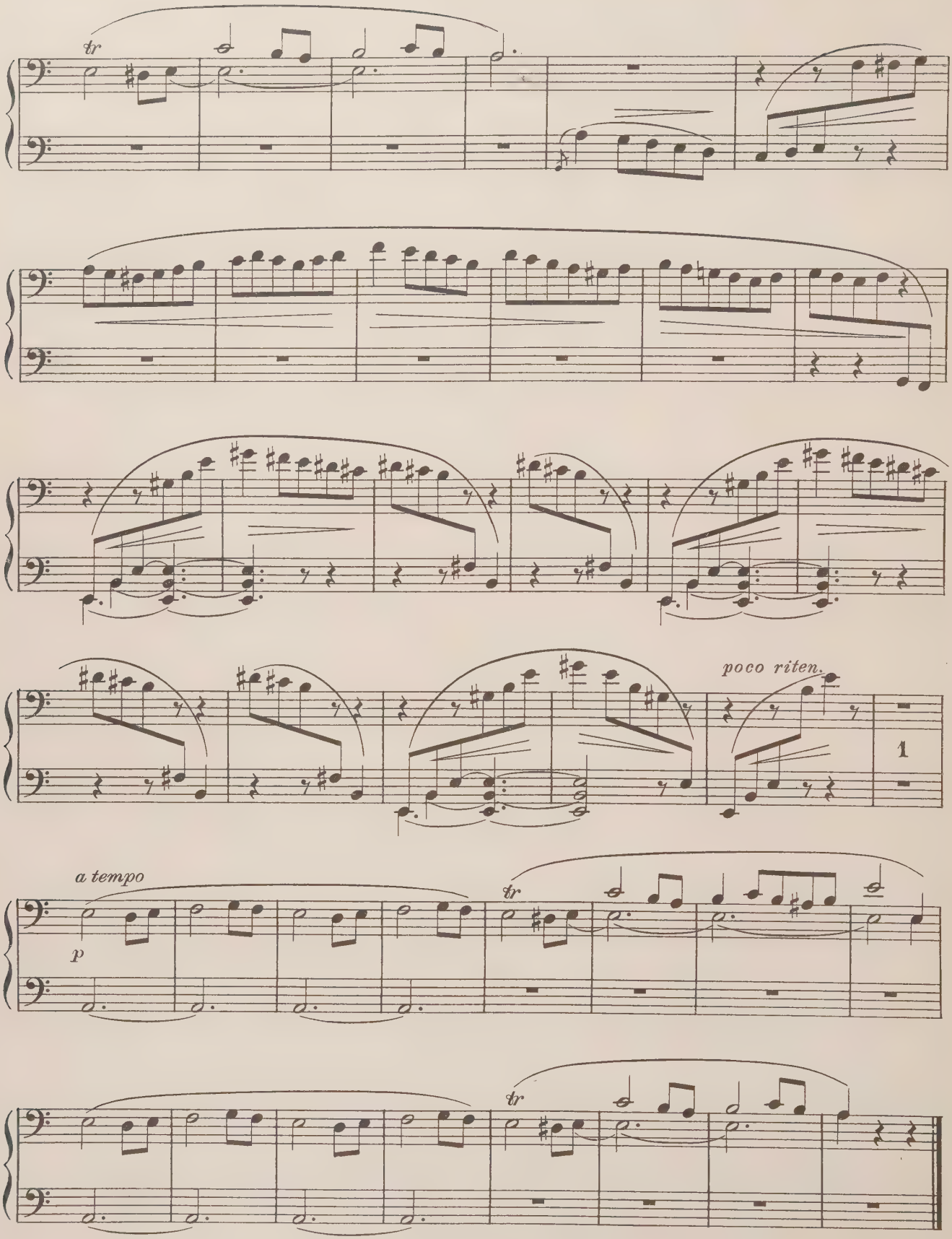
Secondo

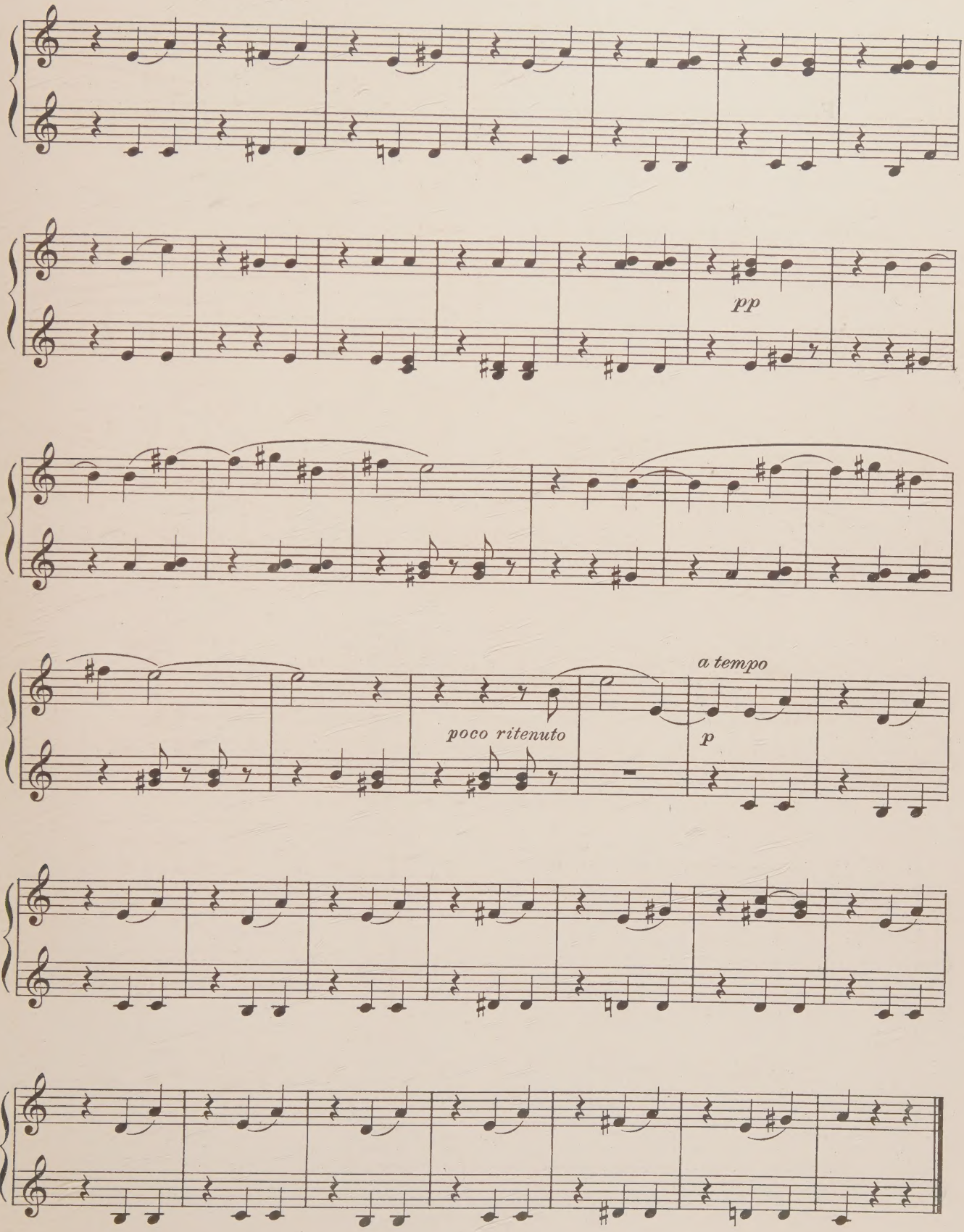



pp
mp
3
7
7
3
3
3
mp


f
p
pp
dolce
tr


sostenuto
f
p
pp
p


tr
poco riten.
1
a tempo
p
tr
tr


pp
poco ritenuto
a tempo
p

# THE APPLETON MASTER-COMPOSER SERIES

## Volume I

## Franz Schubert at Home

COMPLETE CONTENTS

### Piano Works

Allegretto (Posthumous)
Impromptu Op. 90, No. 3
Impromptu Op. 142, No. 2
Marche Militaire (Simple)
Marche Militaire (Tausig)
Minuet No. 1
Minuet No. 5
Minuet (Sonata Op. 78)
Moment Musical Op. 94, No. 3
Petite Scherzo
Valses Sentimentales Op. 50
Waltzes Op. 9a

### Symphonic Works

Andante (C Major Symphony)
Melody (Octet Op. 166)
Unfinished Symphony, The

### Operatic Works

Ballet Music (Rosamunde)
Entr'acte (Rosamunde)

### Song Transcriptions

Ave Maria
Cradle Song
Erl-King, The
Hark! Hark! the Lark
Serenade
To be Sung on the Water
Trout, The
Wayside Rose, The
Who is Sylvia?

### Waltzes

German Dances
Valses Nobles
Valses Sentimentales
Waltzes Op. 9a

### Piano Duets

Ballet Music (Rosamunde)
Marche Militaire, Op. 51, No. 1
Moment Musical Op. 94, No. 3
Serenade
Unfinished Symphony
Waltzes Op. 9a

## Volume II

## Peter Tschaikowsky at Home

COMPLETE CONTENTS

### Piano Works

Barcarolle, Op. 37, No. 6
Chanson Triste, Op. 40, No. 2
Chant Sans Paroles, Op. 2, No. 3
German Song, Op. 39, No. 17
Humoreske, Op. 10, No. 2
Italian Song, Op. 39, No. 15
"June" Barcarolle, Op. 37, No. 6
Reverie Interrompue, Op. 40, No. 2
Romance, Op. 5
Song of the Lark, Op. 39, No. 22
Sweet Dreams, Op. 39, No. 21
Sweet Dreams (Four-Hand Arr.)
Troika, Op. 37, No. 11
Waltz, Op. 39, No. 8

### Symphonic Works

"1812" Overture (Excerpts)
Fifth Symphony (Andante Cantabile)
Marche Slave (Excerpts)
"Pathetique" Symphony (Finale)

### Opera and Ballets

Eugene Onègin (Aria "Yes, I Love You")
Eugene Onègin (Waltz)
"Nutcracker" (Casse-Noisette Ballet)
Children's March
Chinese Dance (Piano Solo)
Chinese Dance (Four-Hand Arr.)
Danse Arabe
Danse of the Reed Flutes
Miniature Overture
Trepak (Piano Solo)
Trepak (Four-Hand Arr.)
Valse des Fleurs (Flower Waltz)
"Sleeping Beauty" Ballet (Waltz)
"Sleeping Beauty" Waltz (Four-Hand)

### Miscellaneous Compositions

Andante Cantabile (Quartet, Op. 11)
Andante Cantabile Op. 11 (Four-Hand)
Melodie, Op. 42, No. 3
Only the Sad of Heart (Song)
Yes, I Love You (Eugene Onègin)

## Volume III

## Fréderic Chopin at Home

COMPLETE CONTENTS

### Etudes

Etude Op. 25, No. 1
Etude Op. 25, No. 7

### Mazurkas

Mazurka Op. 6, No. 1
Mazurka Op. 7, No. 1
Mazurka Op. 7, No. 1 (Duet)
Mazurka Op. 17, No. 1
Mazurka Op. 17, No. 1 (Duet)
Mazurka Op. 33, No. 3

### Nocturnes

Nocturne Op. 9, No. 2
Nocturne Op. 9, No. 2 (Duet)
Nocturne Op. 15, No. 2
Nocturne Op. 32, No. 1
Nocturne Op. 37, No. 1
Nocturne Op. 55, No. 1

### Preludes

Prelude Op. 28, No. 4
Prelude Op. 28, No. 6
Prelude Op. 28, No. 7
Prelude Op. 28, No. 15
Prelude Op. 28, No. 17
Prelude Op. 28, No. 20
Prelude Op. 28, No. 23

### Waltzes

Waltz Op. 18
Waltz Op. 34, No. 2
Waltz Op. 34, No. 2 (Duet)
Waltz Op. 64, No. 1
Waltz Op. 64, No. 1 (Duet)
Waltz Op. 64, No. 2
Waltz Op. 64, No. 3
Waltz Op. 69, No. 2
Waltz Op. 70, No. 1

### Miscellaneous

Berceuse Op. 57
Fantaisie Impromptu, Op. 66
Funeral March Op. 35
Polonaise Op. 40, No. 1
Polonaise Op. 40, No. 1 (Duet)

# Whole World Music Series

## PIANO COLLECTIONS

**Piano Pieces The Whole World Plays**
A collection of 70 popular piano compositions by Bach, Beethoven, Brahms, Chopin, Dvorak, Gounod and many others. Price **$1.25.**

**Modern Piano Pieces The Whole World Plays**
A collection of 70 modern piano compositions by Debussy, Granados, Grieg, MacDowell, Moskowski, Rachmaninoff and others. Price **$1.25.**

**Recital Piano Pieces The Whole World Plays**
A compilation of 47 modern piano masterpieces by Arensky, Cui, Leschetizky, Liszt, Paderewski, Scharwenka, Spendiarow, and many others. Price **$1.25.**

**Piano Duets The Whole World Plays**
A compilation containing 40 classic, modern, light, sacred, and operatic compositions, arranged for either teaching or recreational purposes. Price **$1.25.**

**Light Piano Pieces The Whole World Plays**
A collection of 54 melodious piano compositions by Poldini, Lack, Borowski, Gillet, Durand, Drigo, Albeniz, Bohm and many others. Price **$1.25.**

**Concert Piano Pieces The Whole World Plays**
A compilation of 54 classic and modern virtuoso piano compositions by Bach, Chopin, Liszt, Schumann and many others. Price **$3.00. (Cloth $5.00).**

**Dance Music The Whole World Plays**
A collection of 90 standard waltzes, two-steps, marches, modern dances, round dances and the characteristic dances of great nations. Price **$1.25.**

## VOCAL COLLECTIONS

**Songs The Whole World Sings**
A collection of more than 200 sentimental, home, college, patriotic, operatic, sacred, Southern, national and children's songs. Price **$1.25.**

**Love Songs The Whole World Sings**
Contains more than 200 of the best sentimental songs of the principal nations, including America, England, France, Germany, etc. Price **$1.25.**

**Ballads The Whole World Sings**
A collection of more than 70 songs by such favorite composers as Allitsen, Adams, Behrend, Chaminade, Lohr, Denza, D'Hardelot, etc. Price **$1.25.**

## OPERA COLLECTIONS

**Grand Opera At Home**
Narrates the stories of twelve famous grand operas interspersed with the most popular musical numbers arranged for playing or singing. Price **$1.25.**

**Light Opera At Home**
Contains the complete stories and music of twelve charming light operas arranged for playing or singing. Price **$1.25.**

**Modern Opera Selections The Whole World Plays**
A collection of more than 30 selections from modern grand operas and ballets used in the great opera houses. Price **$1.25.**

**Gilbert and Sullivan At Home**
Contains the complete stories and the principal songs from the twelve most popular Gilbert and Sullivan operas. Price **$1.25.**

## MISCELLANEOUS COLLECTIONS

**Songs The Children Love To Sing**
A collection of more than 300 children's songs, comprising musical games, lullabies, nursery rhymes and play songs of all kinds. Price **$1.25.**

**Children's Piano Pieces The Whole World Plays**
A compilation of more than 150 standard piano pieces by great composers, arranged especially for the use of young people. Price **$1.25.**

**Sacred Music The Whole World Loves**
An ideal collection for either home or church use, containing piano music, songs and a splendid collection of hymns. Price **$1.25.**

**Standard Organ Pieces**
A compilation of 110 classic, modern, sacred, operatic and classic compositions arranged for pipe organ. Price **$3.00 (Cloth $5.00).**

**Saxophone Pieces The Whole World Plays**
A collection of 50 standard compositions for saxophone with piano accompaniment, for E*b* Alto, B*b* Tenor or C Melody. Price **$2.00.**

**Grand Opera With A Victrola**
Contains the stories and music of 12 famous grand operas with the record numbers of each selection placed underneath. Price **$1.25.**

**The American Home Music Album**
The world's largest collection of music, comprising 124 piano pieces and 244 songs—368 compositions in all. 1000 pages of music, cloth **$5.00.**

**Complete "Whole World" Catalogue**
Describing and giving the contents of each book, sent free upon request. If you are interested in collections of good music, write for this free catalogue.

**D. APPLETON AND COMPANY, Publishers, NEW YORK**

Adv. Plate No. 2

YO-BFA-566